DECEMBER 1, 1939 • Symphonic and Operatic Forecast 1939-40

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

LAWRENCE TIBBETT

In His Masterful Role, "Simon Boccanegra", Opens Metropolitan Opera Season

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Rene Devries in Chicago Herald-Examiner, Nov. 19, 1939.

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Herman Devries, Chicago Herald-Examiner, Nov. 18, 1939.

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Greetings From Three Spokesmen

Opera is no longer limited to the conceptions of the past. It is still a great art form; it continues to provide legitimate entertainment; it is constantly recognized as a factor in cultural education; it is always a major business enterprise.

Today, however, Opera has become something more: it is a refuge which a world in conflict seeks from problems that loom too great for them to solve.

Music speaks a universal language, which can be understood by men and women whose spoken tongues are as various as Babel itself. By means of that language, Opera conveys a spirit that is more powerful, more lofty than any individual emotion. The essence of such a spirit is to me akin to religion. Wherever we may find it, we realize that we need it today more than ever before.

In spite of the difficulties of conscription, internment and transatlantic hazard, in spite of the new tests in tact and mutual forbearance among our own international company, we of the Metropolitan face the current season with a high and happy faith.

Our artists realize that their function to reveal new vistas to the human spirit by their own disciplined craft provides an essential therapy. Our management recognizes the challenge that a European war offers to art in America. For us it is a golden opportunity.

Metropolitan executives and artists alike, we approach our winter's work with a new sense of consecration, born from the needs of the day.

Edward Johnson

for the

Opera:

EDWARD JOHNSON
General Manager,
The Metropolitan Opera

Serge Koussevitzky

for the

Orchestra:

SERGE KOUSSEVITZKY
Conductor,
Boston Symphony Orchestra

If symphonic music is the nobler and higher expression of musical creative genius, the Symphony Orchestra is the highest existing medium to bring that music to life. It is a perfect, many-voiced instrument, the mysterious possibilities of which are yet to be exploited and used by the composer of tomorrow

It is interesting to follow the development of the Symphony Orchestra from one generation to another. Let us take the orchestra as used by Haydn, Mozart, then Beethoven, then Wagner and, finally, Stravinsky. What a vivid demonstration of the far-reaching possibilities afforded by that powerful, living instrument!

Real interest for symphony music and for orchestral performance is, comparatively, of short standing, for the wide public was slow to realize the importance of the Symphony Orchestra and its aesthetic and cultural value.

Today, however, the concert public has awakened to the fact that a Symphony Orchestra is the most perfect, the most complete and the most satisfying of all existing means serving to convey tonal wealth and beauty. To this country goes the honor of founding and maintaining great Symphony Orchestras, the virtuosity and perfection of which have never been attained in the past.

America may be justly proud of this achievement, for the high standard of orchestral performance has stimulated interest for symphony music and has revealed its significance in the artistic and cultural life of a nation.

Lawrence Tibbett

for the

Artist:

(Portrait On Cover)

Our nation needs Opera because Opera opens a new world of enchantment, color, and romance for the average person; an oasis where he can find solace mentally, physically, and spiritually.

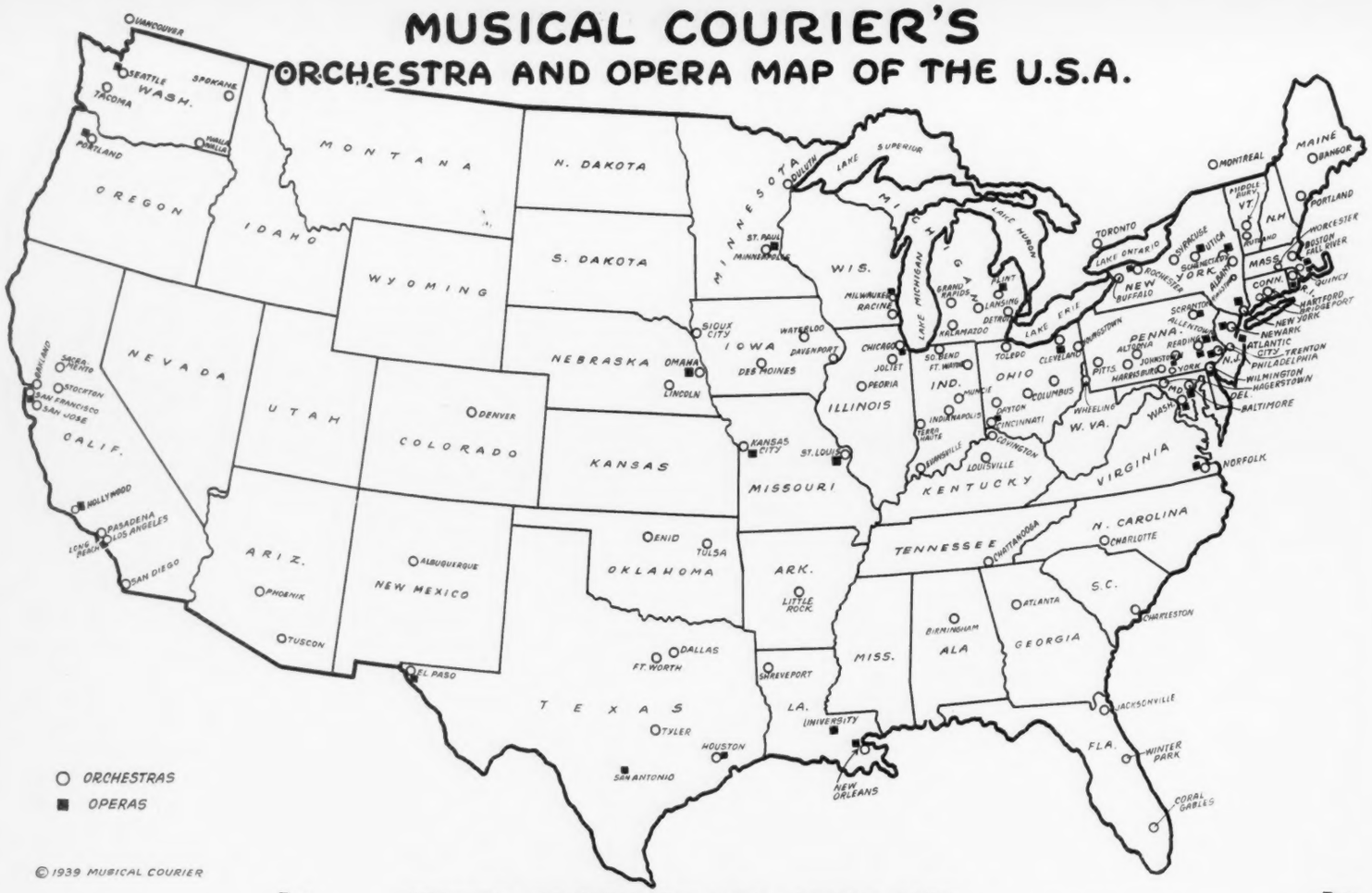
For the singer, more Opera is needful in our country as an outlet for the great outpouring of vocal talent.

Local opera companies when competently directed, must be steadfastly supported by the community. The use of English must be encouraged; our American composers should be able to find fruit for their creative work in the field of Opera. Every year should witness the premiere of new operas by American composers in the various communities.

LAWRENCE TIBBETT

MUSICAL COURIER'S

ORCHESTRA AND OPERA MAP OF THE U.S.A.



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Simon Boccanegra Revival Opens Metropolitan Opera's 55th Season With Tibbett, Rethberg, Martinelli

Society Throngs Crowd House for Annual Gala Inaugural—New "Crisis" Fails to Daunt Enthusiasm—Edward Johnson, Starting Fifth Year, Seeks to Strengthen French and Italian Wings

By LEONARD LIEBLING

The Metropolitan Opera House opened its doors for the sixteen weeks season of 1939-40, on Monday evening, November 27. (This is the fifty-fifth year of its existence.) The work chosen for the latest premiere was a revival of Verdi's Simon Boccanegra.

Say what some croakers will, the Metropolitan Opera still is the one musical medium that most intrigues the American public. In fact, because of the radio broadcasts given by the institution, it now has millions of hearers who formerly were able to listen to some Metropolitan artists and ensembles only by means of phonograph records. In New York the Metropolitan remains a specialized social function, but also the home of great lyrical music and eminent interpreters. All those phases interest the country at large as well. The proof was offered last Spring when the company went on tour as far West as Texas and appeared constantly before sold out houses.

So-called "opera crises," purely financial, have cropped up from time to time, especially since 1929, but the Metropolitan succeeded in weathering them, and it is a safe surmise to say that it will also conquer similar dangers in the future. All of America looks to New York to preserve its great operatic temple; New York is well aware of its responsibility, and interested men and women are unceasingly laboring to tide the undertaking safely over its difficulties. Those difficulties are not lack of attendance, but changes in the executive workings and the interlocking bodies concerned in the financial background of the opera organization and the building in which it is housed. At this moment every effort is being made to bring those various elements into accord.

As for the performances of the past several seasons, they have maintained a high standard and average, particularly in the Wagner operas, under the intelligent and energetic direction of Edward Johnson, who is striving also to bring the Italian and French branches fully up to

(*Continued on page 6*)

Bostonians Open N. Y. Series with American Program

Koussevitzky Begins Manhattan Season with Further Service to Native Tonal Cause

By LEONARD LIEBLING

A foreign New York Philharmonic conductor said years ago that to give a Carnegie Hall concert of nothing but American symphonic works was to play to many empty seats and a few occupied by rebellious listeners.

Those who attended the Boston Symphony seasonal opening in the metropolis on the evening of Nov. 23, and the afternoon of the 25th, had reason to think that times have changed greatly since the dictum of the pessimistic leader just quoted. Carnegie Hall was crowded for the pair of events, and if any rebellious ones were among the hearers, their presence was hard to discover, for everyone seemed to be consistently attentive, interested, and frequently enthusiastic.

Serge Koussevitzky has given much more than lip service to the cause of American music since he began his leadership of the Boston orchestra fifteen years ago. He believes that our best composers have something of importance to voice, and his programs show a proud record of performances of their works, many of them having their initial hearings under his baton.

(*Continued on page 10*)

Hollywood Plans New Opera Group

By RICHARD DRAKE SAUNDERS

HOLLYWOOD.—Though in the past Los Angeles opera presentations have been confined to the visits of the San Francisco Opera, the San Carlo Opera and occasional performances under the Southern California Music Project, during the past fortnight plans for a local company have been formulated by Albert Coates and Vladimir Rosing along the lines of their previously successful operatic venture in England.

Lacking a permanent opera company, Los Angeles has latterly been dependent upon the visiting San Francisco Opera Company, which has presented one week of opera here for the past three years. A considerable proportion of the attendance comes from outside Greater Los Angeles, 22 per cent according to the estimate of the local manager, L. E. Behymer. San Diego and Santa Barbara

(*Continued on page 24*)

Photo by Carlo Edwards

SCENE FROM ACT II

of Simon Boccanegra, with Lawrence Tibbett in the title role.

Chicago Opera and Symphony Bills Present Brilliant Fare

By RENÉ DEVRIES

CHICAGO.—Highlights of the fortnight of Opera were many: Elen Longone making known her Carmen, which was compared to the one of Emma Calvé; the Mignon of Gladys Swarthout and Coe Glade, the outstanding debut of Virginia Haskins as Filina; Grace Moore's first Mimi of the season; the reentry of Andre Burdino as Julien in Louise; Tito Schipa's and John Charles Thomas' appearances in roles they have made practically their own with the company.

At the Symphony, the virtuoso-violinist Yehudi Menuhin attracting a huge audience and the outstanding performance of the Busoni concerto, presented for the first time with Egon Petri as soloist. Balletomanes were equally well favored with various seances of the dance performed by the Littlefield Ballet, Ruth Page and Bentley Stone, and Ted Shawn and his men ensemble. Among the resident artists the debut recital of Helen Terry topped the list.

Gladys Swarthout made her debut with the Chicago City Opera as the heroine in Ambroise Thomas' Mignon. This city has watched the progress of this artist from a hopeful debutante in minor roles with the Chicago Civic and Ravinia opera companies up to her triumphs in leading roles on the foremost opera stages and in the cinema. Vocally, Miss Swarthout rose to heights in her various arias, duets and concerted numbers.

Tito Schipa used his mezza-voce to fine advantage in the Ne Pleurez pas, Mignon, of the second act and again in the cavatina, Elle ne croyait pas of the last. Ezio Pinza's Lothario is an old acquaintance, sympathetic always and as dignified and refined as all the characters he portrays.

Virginia Haskins, making her first bow in the taxing role of Filina, made an instantaneous success through the beauty and loveliness of her song, engaging personality and the astonishing aplomb

(*Continued on page 19*)

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Traditional Glamor Surrounds Metropolitan Opening

Photos by N. Y. Times Studio

REHEARSING THE MEN'S CHORUS

in The Flying Dutchman. Leopold Sachse, stage director of the Metropolitan Opening, is in charge.

(*Continued from page 5*)

the quality of the German wing. He has not had clear sailing always, due to some influential but inexperienced executive advisers, but it looks as though he is henceforth to be allowed much wider personal latitude and authority. That is a wise move on the part of the various boards and committees. Mr. Johnson is brilliantly able to coordinate the artistic with the practical activities of the Metropolitan.

The Premiere Night

To describe again the scene at the Metropolitan on the occasion of the annual opening night, is to paint a picture with which almost everyone is familiar from daily newspaper accounts, stories in other journals, novels, feature articles, and even the films. The Golden Horseshoe is connected in all minds with the Metropolitan. Caruso and other great singers of the past have became traditions associated with the edifice itself. The opening night visitors never fail to experience real thrills from their surroundings, the glamor from the stage being only one of them. The others are the sight of the privileged box-holders and the small army of noted persons who crowd the parquet and fill the lobbies during intermissions, the eager society reporters and photographers, and the feeling of having been among those who "assisted," as the French say, in the launching of another season in the honorable record of the Metropolitan.

GIOVANNI MARTINELLI

As said before, the opera this week was Simon Boccanegra; its principal singers, Lawrence Tibbett, Elizabeth Rethberg, Giovanni Martinelli, Ezio Pinza; the conductor, Ettore Panizza. At least, that constituted the announced list of musical attractions. It is not possible for the present article to include an extended report of the performance itself, as this special enlarged number of the Musical Courier will be on the presses earlier than usual.

The Season's Inaugural

The performance itself was brilliantly cast and sung. A sold-out house lavished applause and encouraged the principal singers to many recalls.

Simon Boccanegra is familiar from hearings during recent seasons and while it does not represent the best of Verdi's creative power, nevertheless shows arresting moments and gives ample opportunities for the solo singers and chorus.

Lawrence Tibbett has made an intensive study of the Simon role, musically and psychologically, and offers a striking characterization voiced with skilled art and communicative feeling. In rare form on this night, he scored impressively in everything he did.

Elisabeth Rethberg was a most sympathetic Amelia, attractively garbed, fresh in tone, and of course as deeply musical as ever. Martinelli, as Gabriele, looking especially youthful, sang and acted expertly and ardently. Ezio Pinza seems to improve with every new appearance. He made the utmost histrionically of his Fiesco impersonation, and vocalized with extreme unction and finish. Leonard Warren in the part of Paolo, functioned smoothly, and pleasantly to the ear. Maxine Stellman registered well in a smaller role, as did also Louis D'Angelo and Giordani Paltrinieri. Ettore Panizza was the understanding conductor.

Everyone wishes the treasured old house and its company well, and extends congratulations and the best of hopes to Edward Johnson and the fine galaxy of singers he has assembled.

Schedule of Opening Week

Instead of the traditional Wagner performance on the second night, Mr. Johnson gave this honor to Gluck's Orfeo. Erich Leinsdorf was the conductor, and the cast included Kerstin Thorborg, Irene Jessner, Marita Farell and Annamary Dickey making her debut. The ballet made its first appearance of the season in this work.

On Thursday night Risé Stevens sang the title role in Mignon, with Josephine Antoine, Richard Crooks and Nicola Moscona making their seasonal debuts and Wilfred Pelletier conducting.

The first special matinee of the season on Friday marked the initial Wagnerian performance. Tannhäuser was sung, with Lotte Lehmann, Dorothee Manski, Lauritz Melchior, Lawrence Tibbett and Emanuel List under the Leinsdorf baton.

That night Ezio Pinza sang the title role in Boris Godounoff, with Mme. Thorborg, Mme. Petina, Charles Kullmann, Alessio de Paolis, Norman Cordon and Mr. Moscona. Mr. Panizza conducted.

The first Saturday matinee offered Die Meistersinger, with Walter Olitzki, basso-buffo, whose engagement was announced only last week, making his bow as Beckmesser. Mme. Jessner, Karin Branzell, Mr. Kullmann, Friedrich Schorr, Mr. List, Karl Laufkoetter and Herbert Janssen were other members of the cast, Mr. Leinsdorf conducting.

Aida, on Saturday night, completed the week. Zinka Milanov, Bruna Castagna, Thelma Votipka, Arthur Carron, Richard Bonelli, John Gurney and Mr. Cordon comprising the cast. Miss Boris and Mr. Mouradoff headed the ballet and Mr. Panizza was to conduct.

ELISABETH RETHBERG

EZIO PINZA

Who's Who in the New Roster

Sopranos:—Licia Albanese, Josephine Antoine, Rose Bampton, Pearl Besuner, Natalie Bodanya, Hilda Burke, Annamary Dickey, Muriel Dickson, Marita Farell, Susanne Fisher, Kirsten Flagstad, Dusolina Giannini, Helen Jepson, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Dorothee Manski, Zinka Milanov, Grace Moore, Jarmila Novotna, Rose Pauly, Lily Pons, Hilde Reggiani, Elisabeth Rethberg, Bidu Sayao, Maxine Stellman, Grete Stueckgold, Rosa Tentoni, Helen Traubel, Thelma Votipka.

Mezzo-Sopranos and Contraltos:—Karin Branzell, Lucielle Browning, Bruna Castagna, Doris Doe, Anna Kaskas, Kathryn Meisle, Helen Olheim, Irra Petina, Risë Stevens, Gladys Swarthout, Kerstin Thorborg.

Tenors:—Max Altglass, Paul Althouse, Jussi Bjoerling, Arthur Carron, John Carter, Richard Crooks, Charles Hackett, Frederick Jagel, Jan Kiepura, Charles Kullmann, Eyvind Laholm, Karl Laufkoetter, Giacomo Lauri-Volpi, Rene Maison, Giovanni Martinelli, Nino Martini, Nicholas Massue, Lauritz Melchior, Lodovico Oliviero, Giordano Paltrinieri, George Rasely, Armand Tokatyan, Erich Witte.

Baritones:—Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, Wilfred Engelman, Arnold Gabor, Mack Harrell, Julius Huehn, Herbert Janssen, Carlo Morelli, Friedrich Schorr, John Charles Thomas, Lawrence Tibbett, Leonard Warren, Robert Weede, Hermann Wiedemann.

Bassos:—Douglas Beattie, Norman Cordon, John Gurney, Alexander Kipnis, Virgilio Lazzari, Emanuel List, Pompilio Malatesta, Nicola Moscona, Ezio Pinza, Leon Rothier, James Wolfe.

Conductors:—Erich Leinsdorf, Ettore Panizza, Gennaro Papi, Wilfred Pelletier, Karl Riedel.

Assistant Conductors:—Otello Ceroni, Pietro Cimara, Fausto Cleva, Riccardo Dellera, Antonio Dell'Orefice, Gerhard Joël, Edoardo Petri, Karl Riedel, Giacomo Spadoni, Frank St. Leger, Vittorio Trucco, Frederick Vajda, Hermann Weigert, Felix Wolfes.

Chorus Masters: — Fausto Cleva and Konrad Neuger.

Stage Directors:—Desire Defrere, Herbert Graf and Leopold Sachse.

Ballet Master and Choreographer:—Boris Romanoff.

Librarian:—Alfred Mapleson.

Johnson Tells of Novelties, Revivals and New Policy

Coincident with the inauguration of its fifty-fifth regular season, a new policy is announced for the Metropolitan Opera by Edward Johnson General Manager.

"Few people realize," Mr. Johnson told the MUSICAL COURIER, "that we have been practically on a full-year basis this season. Due to the special World's Fair performances we were working here until about June. That meant, with plans made for the Fall, we could start preparations immediately after the close of our regular season.

"The result is that many of the important works, which usually take months to prepare and therefore have to go over until the second half of the season, will be heard right after our opening. We have the jump on things, as it were, and we have picked up where we left off."

Mr. Johnson would not confirm the report that Deems Taylor's Peter Ibbetson, unlisted in the repertoire, may be given during the season. He admitted that this American score had set an all-time record in Cleveland for any opera given in that city and also that there have been many inquiries about it.

Concerning Pelléas and Mélisande, which is to be restored in the second half of the season and which has never been a box-office "draw" although an artistic success, the general manager remarked that the work has "built up its own public during the years we have given it" and he therefore feels it should be returned to repertoire.

Similarly concerning Gluck's Orfeo, brought back last season, Mr. Johnson said that although this score was not very familiar to some, he felt that it had been the artistic "hit" of last year and was therefore retaining it.

New Ballet Productions

Concerning the ballet, Mr. Johnson let it be known that Boris Romanoff has arranged new choreography for Tannhäuser and is planning also to make changes in other ballet patterns. These, however, have not as yet been affected, although he went to Paris during the summer to study innovations there.

Photo by Wide World

IRRA PETINA
as Feodor in Boris Godounoff.

The Taylor score will not be the only opera to be heard in English, for Menotti's Amelia, listed in repertoire, is also under consideration for performance. Mr. Johnson would not comment on Walter Damrosch's The Man Without a Country, which, also is included in the active list.

The general manager said that during the summer the scenery for each of the contemplated revivals this year had been repainted and refurbished. New costumes had also been purchased if deemed necessary and the others repaired. For Mozart's Marriage of Figaro, not given here in a number of seasons, new scenery has been prepared.

Revivals and Casts

Mr. Johnson said that it was too early in the season to prognosticate concerning the assignments of the newcomers. It was learned however, that Zinka Milanov will probably head the cast in La Gioconda, which is among the revivals.

Principals for Pelléas and Mélisande have not yet been determined, but Elisabeth Rethberg will in all probability be heard in The Marriage of Figaro, with John Charles Thomas considered as the Barber.

In L'Amore dei Tre Re, also a revival, Helen Jepson will probably have the role hitherto sung by Rosa Ponselle and Lucrezia Bori. As previously announced, Kirsten Flagstad will be the Senta in the revival of The Flying Dutchman and Jarmila Novotna will appear in Smetana's The Bartered Bride, to be sung in German this season.

Faust, a former standby of the company, which also is to be heard again will have Nicola Moscona making his bow as Mephistopheles, and with Jussi Bjoerling in the title role. Lily Pons again will be heard in Le Coq d'Or, the last of the season's novelties.

Another innovation of the season will be Eyvind Laholm in the title role of Parsifal. Mr. Johnson would not confirm this, but did reveal that this Wagnerian ore will have more performances than usual this year.

New Singers Added

To the list of new artists, previously announced, has been added Licia Albanese, lyric soprano, who has appeared at La Scala, the Royal Opera in Rome and other European opera houses. She made her debut when only twenty-two at the Royal Theatre in Parma, singing the title role in Madam Butterfly.

Hermann Wiedemann, German baritone, who has appeared at the Salzburg Festival, the Vienna Opera and opera houses in Europe and South America is also a last minute addition.

Mr. Johnson said that several other artists are under contract, but their engagements will not be made known until assurances have been received that they will be permitted to come to this country.

Helen Traubel, American soprano, also not included in the initial list of new artists, has signed a contract and will probably be heard in principal Wagnerian roles. Miss Traubel appeared in the 1937 spring season in the Damrosch opera.

The ninety-two singers also include as newcomers in addition to Mme. Novotna and Mr. Laholm, Hilde Reggiani, Italian coloratura soprano who has appeared at the Royal Opera in Rome, the San Carlo in Naples and other centres in Europe and South America; Alexander Kipnis, Russian-American basso, who has been heard widely in concert and opera in Europe and the United States; and Lodovico Oliviero, character tenor, who formerly appeared in a spring season at the Metropolitan. Walter Olitzki, Wagnerian basso-buffo of the Koenigsberg Municipal Opera, was added as the season opened.

Photo by Wide World

METROPOLITAN OPERA BALLET
rehearsing for Orfeo, with Marita Farell participating.

Annamary Dickey, soprano, and Mack Harrell, baritone, winners in last year's Metropolitan Opera Auditions of the Air, and Giacomo Lauri-Volpi, Italian tenor, returning after an absence of seven years, complete the list of new singers.

Frank St. Leger, who has conducted several companies in this country and Gerhard Joël, who is to preside over the ballet, are the new assistant conductors.

Comparison of last year's personnel with the announced list of artists reveals that in the soprano section the names of Lina Aimaro, coloratura, who made her debut last year, Vina Bovy, Philine Falco, Margaret Halstead, Eide Norena, Charlotte Symons and Marisa Morel are missing. Queena Mario retired last year. Maria Caniglia and Mafalda Favero are not listed because they have been detained in Italy although both are expected, as is possibly Ebe Stignani.

Gertrud Wettergren and Enid Szantho are missing from the mezzo-soprano list. Gladys Swarthout has returned to this contingent after having appeared in motion pictures and on the radio.

Among the tenors, Galliano Masini, who made his debut last year, is not listed pending his arrival in this country. The same is true concerning Alessandro Ziliani. Mario Chamlee, Alessio de Paolis, a debutant last year, Carl Hartmann and Sydney Rayner are missing.

(Continued on page 8)

BORIS ROMANOFF,
Metropolitan choreographer and ballet master, leading a group in the Aida ballet rehearsal.

Photo by Wide World

3 New Ballets Planned for Metropolitan Opera Season

Three new ballets are definitely contemplated and several others may be remodelled during the current Metropolitan Opera season, according to Boris Romanoff, ballet master and choreographer of the company.

In addition, a new ballet is to be given on double bills with shorter operatic works, such as Pagliacci or Cavalleria. Ballets in standard scores, such as Manon and Carmen, are under consideration for revision, according to M. Romanoff.

The new ballet will be based on fifty waltzes of Schubert, as arranged by Prokofieff with two-piano accompaniment and not with orchestra. It will be a modern work rather than following classic lines, according to M. Romanoff, who has prepared the choreography.

Ballet Soloists

Another innovation this year will be in the selection of the ballet soloists. Last season, M. Romanoff's first with the company after the regime of the American Ballet, the principals included Grant Mouradoff, Mona Montes and Georg Chaffee. Ruthanna Boris, who was a member of the former Metropolitan ballet and who remained during the Balanchine regime, will also have solo roles; and Lillian Moore and Beatrice Weinberger have been named group leaders.

"Rather than to go outside of our own company and engage new principals, we are promoting our dancers," M. Romanoff explained. "We feel that they should be given the opportunity, and our plans are being made with this thought.

"There will be, in all probability, four solo dancers, Boris, Mouradoff, Chaffee and Montes but others are also being considered for these parts as well."

The new ballets will be seen in Tannhäuser, Faust and The Bartered Bride. M. Romanoff pointed out that last year the Dance of the Hours from La Gioconda was revised and this year when the opera is restored to repertoire the new form will be retained.

War Interrupted Plans

He admitted that several other new ballets had been contemplated for the new season, but hostilities abroad necessitated a change in plans. During the summer M. Romanoff was in charge of the ballets at Orleans and new scores by Honegger, Milhaud and Ibert were presented there and at the Trocadero and Grand Opera in Paris. These included Chevalier Errant and others at the Jeanne d'Arc Festival. The war interrupted the Grand Opera plans, however, and also the proposal to introduce novelties at the Metropolitan. General Manager Edward Johnson was to have gone abroad for his annual trip, but the war prevented.

M. Romanoff plans this year to introduce ballets at the weekly Sunday night opera-concerts. The personnel for the season will number thirty women and sixteen men in addition to the soloists.

Coming to the Metropolitan last season, M. Romanoff had to organize a complete new ballet to replace the American Ballet, which had formerly been used. A student at the Imperial Ballet School in St. Petersburg, M. Romanoff joined the forces of the Mariinsky Theatre as soloist for a time and then became associated with Serge Diaghileff but later returned to St. Petersburg to become ballet master of the Imperial Opera.

Experience in Europe

After creating the choreography for Stravinsky's Le Rossignol, he became *premier danseur* for Diaghileff. Following the Russian revolution, he went to Berlin and organized the Russian Romantic Theatre, with which he was associated for four years, and also danced at the Charlottenburg Opera and the Dresden State Opera. In 1926, he went to La Scala and a year later became ballet master and dancer for Pavlowa. The following year he was active at the Colon in Buenos Aires and remained for six consecutive seasons. After Diaghileff's death, he assisted in forming the Ballet Russe de Monte Carlo with Col. de Basil. From 1934 he was associated with the Royal Theatre in Rome as ballet master and choreographer and also officiated at the International Music Festival in Florence and the Arena at Verona.

"Don't forget our Metropolitan Opera Ballet School, directed by Margaret Curtis," he said. "They are doing a wonderful work and aiding materially in helping us form our own ballet."

John Carter Tours

John Carter, now on tour, appeared recently in York, Pa.; Lockport, N. Y.; New London, Conn.; East Orange, N. J.; Derby, Conn; and Grand Rapids, Mich. He shortly rejoins the Metropolitan.

(Left)
RICHARD CROOKS WITH MRS. CROOKS, PATRICIA AND RICHARD, JR.,
leaving Buenos Aires on their way back to the United States after his world tour had been interrupted by the war. The tenor, following his second tour of Australasia, cancelled thirty European engagements because of hostilities and returned via South America, in time for the Metropolitan opening.

KARIN BRANZELL and HERBERT JANSSEN,
contralto and baritone, on the SS. Rex on which they returned to rejoin the Metropolitan Opera Association

After 16-Week Season Opera Will Tour

(*Continued from page 7*)

Donald Dickson, American baritone, now actively engaged in radio and concert work, is missing among the singers in this register, as are Daniel Harris and Hans Hermann Nissen, who made his bow last year. Carlo Tagliabue and Giuseppe De Luca both are expected, although not listed because of uncertainty concerning their arrival.

The bass contingent lacks the names of Herbert Alsen, a newcomer last year, and Adolf Vogel. Neither is expected to return. Salvatore Baccaloni, who was to have appeared in a revival of Don Pasquale, is not listed and this restoration will probably await determination of whether he will be permitted to come to this country.

Plans for Season and Tours

The New York season will continue for sixteen weeks until March 17 with five subscription performances each week and on Saturday afternoons. There will be fourteen popular-priced Saturday night operas. Another unabridged cycle of The Ring is promised for matinees, and there will be the usual special performances sponsored by charitable and educational organizations.

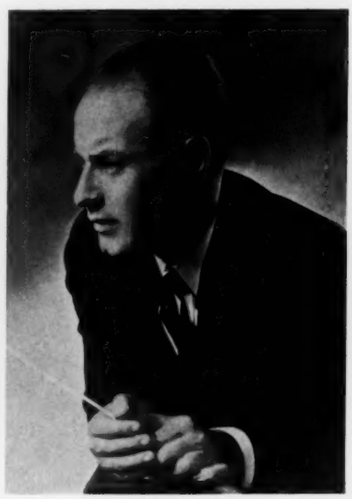
The company on its tour plans to visit Baltimore, for three performances; Boston, for ten; Cleveland for a week; Dallas and New Orleans, dividing a week between them; Rochester for two performances; and will also return to Atlanta.

Both Dallas and New Orleans have already fully subscribed their performances. Newark, listed for two performances, may receive three, and the same is true of Hartford. In Philadelphia there again will be ten performances, these and the Newark and Hartford engagements occurring during the regular season.

The prospectus also reveals six new names among the board of directors: David Bruce, Mrs. Otto H. Kahn, George A. Sloan, Charles M. Spofford, Benjamin Strong and Thomas J. Watson. Missing are Myron C. Taylor and Clarence H. Mackay, the latter having died last November.

Elisabeth Rethberg Becomes Citizen

Born in Schwartzenberg, Germany, but with a home in New York since 1922, Elisabeth Rethberg, Metropolitan Opera soprano, became an American citizen on Nov. 15. She declared her intention several years ago. Full naturalization will be effective in ninety days.



ERICH LEINSDORF,
conductor of German opera at the Metropolitan.

The Metropolitan's Social Sponsors Aid Opera

By MRS. JOHN DeWITT PELTZ

Two lecture courses on opera are being given this year under the sponsorship of the Metropolitan Opera Guild. Following the initial lecture by Professor Roy Dickinson Welch of Princeton University, on Major Distinctions in Operatic Styles, a series of four evening lectures on the philosophy of Wagner's Ring of the Nibelung has been instituted. These will provide an opportunity for a professional group, hitherto unable to attend the morning lectures, to prepare themselves further for opera.

The first series, on New Perspectives of Opera has, for the first time, been entrusted to four music educators. In addition to Professor Welch they are Olga Samaroff Stokowski, founder and director of the Layman's Music Courses; Professor Otto Luening, of Bennington College; and Erich Leinsdorf, young Wagnerian conductor of the Metropolitan Opera.

Founded by Mrs. Belmont

The Metropolitan Opera Guild was founded in 1935 by Mrs. August Belmont to develop a wider public interest in opera by increasing musical appreciation and by achieving a more intimate participation for the audience in the activities of the Metropolitan Opera Association. An important by-product of the Guild's work is the financial support of Metropolitan Opera, which in the four years of the Guild's existence has amounted to $38,000 toward endowment and reserve funds; $10,000 in equipment and repairs for the Opera House itself; and $286,685 turned in to the box office for the purchase of opera tickets.

4,000 Members Over World

Guild memberships, with dues running from $2 to $100, offer a variety of privileges to over 4,000 men and women, including representatives from forty-six States, the Hawaiian Islands and the West Indies. Among these privileges attendance at a working rehearsal at the Opera House is enthusiastically sought after by members in and near New York City. Such a unique opportunity to observe artists under orders from stage directors and conductors has proved of absorbing interest. On Nov. 30 two scenes from Meistersinger will be offered in this way.

MRS. AUGUST BELMONT, chairman of the Guild

Another SRO event is a gala preview of one of the Metropolitan's revivals of the season.

Publications Issued

The Guild's annual publication of opera plots, composers' biographies, recordings and bibliographies has graduated from the brief primer of four year ago to a volume of over 500 pages to be published this month by Random House under the title The Metropolitan Opera Guide. All principal exits and entrances, the timings of acts and scenes and illustrations of opera sets are designed especially for the radio audience, who have hereofore been forced to rely only on the power of hearing for their impressions of opera.

The fascinating material of backstage production becomes a reality to the Guild membership by means of Opera News, a magazine issued weekly during the opera season and fortnightly during the spring and fall.

Another successful feature of the Guild's educational work is the presentation of three performances of grand opera for school children. In 1937 a performance of Aida was offered to a junior audience by the Guild at a top price of $2. So successful was this performance, and so highly rated among the school superintendents and music supervisors, that the following season more than fifty communities were represented at two performances of The Barber of Seville. This year three matinees have been secured, of Faust, Aida and another work not yet announced, for the school children of New York City, New Jersey and Westchester.

Enlists Younger Generation

The recent testimonial dinner held at the Waldorf-Astoria by the Guild in honor of Edward Johnson, Edward Ziegler and Earle R. Lewis, enlisted the services of many of the younger generation. A large junior committee under the chairmanship of Alice Polk served as ushers. In tableaux four young women impersonated the heroines opposite whom Mr. Johnson had played.

At Guild headquarters, 654 Madison Avenue, an active staff, under the direction of Mrs. Herbert Witherspoon, maintains a close contact between the Guild's membership and the management of the Metropolitan Opera Association. It is thus as an informal public relations counsel that the Guild operates.

The responsibility for opera has passed from a narrow group of social patronage to a broadly democratic audience which extends far beyond the traditional frontiers of New York City. From coast to coast young and old want to hear more opera and learn more of what they hear. The Metropolitan Opera Guild serves to answer the increasing demand with a constantly expanding program.

ALICE POLK (left) and KATHERINE THATCHER, members of the Junior Committee

Benefit Performances at Opera

Two benefit performances of Wagnerian music dramas will be given this month by the Metropolitan Opera Association. On Dec. 7 a special matinee performance of Parsifal with Kirsten Flagstad and Lauritz Melchior in the principal roles will be sung for the benefit of the Florence Crittenden League.

On Dec. 21, the same two artists sing the title roles in Tristan and Isolde which will be presented for the Manhattan School of Music, of which Janet D. Schenck is director.

Philadelphia Opera Group Gives Faust at Opening

PHILADELPHIA. — Gounod's Faust was presented in the Academy of Music on Nov. 21 as the first production of the season by the Philadelphia Opera Company. Frances Greer was the Marguerite, Fritz Krueger the philosopher, Leonard Treash sang Mephistopheles and Robert Gay was Valentin. Sylvan Levin conducted.

The Mary Binney Montgomery Dancers furnished the ballet for the Kermess scene.

(Left) PRINCESS MIKELADZE (left) and MRS. WILLIAM FRANCIS GIBBS JR., of the lecture committee.

MRS. PIERPONT MORGAN HAMILTON, a member of the Board of Directors.

(Right) MRS. JOHN DEWITT PELTZ (left) and MRS. HERBERT WITHERSPOON, director of Guild publications and executive director, respectively.

MEMBERS' GALA CONCERT OF THE NATIONAL SYMPHONY ORCHESTRA

Koussevitzky Plays Native Scores in N. Y.

(*Continued from page* 5)

This past autumn saw the one-week mammoth festival of American music at Carnegie Hall, under the auspices of ASCAP, and Koussevitzky lent warm cooperation to the endeavor, offering to bring his orchestra and to conduct one or more of the symphonic concerts. However, that was not to be, and through no fault of his own. The local Musical Union objected to the Bostonians (they are a non-Union orchestra) appearing in a series together with Union bands and soloists, and so New York Philharmonic players were secured instead. Unwilling to have his contribution denied altogether, Koussevitzky arranged to devote his New York concerts of last week entirely to American music, thereby supplying a brilliant aftermath to the successful festival achieved by ASCAP.

He did it with a Thursday evening list of Arthur Foote's E major suite for strings, the concertino by Walter Piston for piano and orchestra, Roy Harris' third symphony, and the second symphony by Randall Thompson; and a Saturday afternoon presentation of Edward B. Hill's violin concerto, opus 38 (first time in New York), Walter Schuman's American Festival Overture (first time anywhere), excerpts from John A. Carpenter's Skyscrapers, and (also a world premiere) Howard Hanson's symphony No. 3. Of these two groups, all except Foote are alive. Hill, at 67, is the oldest; then follow in order of age, Carpenter, 63; Piston, 45; Hanson, 43; Harris, 41; Thompson, 40; Schuman, 29.

The music as a whole proved what Koussevitzky has said often of recent years, that the time has come when American composers are writing vitally, with a wealth of ideas, admirable technical mastery, and an idiom no longer helplessly imitating that of Europe.

He also told an interviewer not long ago that it matters little whether or not all our symphonists have found a tonal language immediately recognizable as American, and added: "Music may reflect either folklore of a people for a certain epoch, or great ideals. Thus in America some composers are influenced by folk melodies, by dance rhythms, while others produce music of universal scope and motion."

The Thursday Program

The Foote suite, dating from 1910, need not halt this review for detailed consideration. The flowingly written music, in the romantic style characteristic of the Boston composer, made its customary agreeable impression.

The Piston concertino is an entirely different matter, for it came to creation only a couple of years ago and speaks mostly in the incisive accents and free harmonies of our own period. There is also softer presentment with several extended passages of reflection almost sentimental. The other themes are motifs with pith and point, manipulated deftly and often humorously. The last-named quality and the percussive rhythms of the opus give it a close relationship to Americanism. The concertino made an unmistakable hit with the auditors.

Believer in a new classicism, Roy Harris in his third symphony adheres to the old style of contrasting parts, but joins them in one movement. Its subtitles as given in the program notes, indicate the composer's basic purposes. He describes the moods as Tragic (low string sonorities) Lyric (strings, horns, woodwinds) Pastoral (emphasizing woodwind color) Fugue (dramatic), Dramatic-Tragic. His materials he calls Melodic Contours, Diatonic, Polytonal, Harmonic Textures, Consonance. The melodies have quite long-breathed continuity. The orchestration is resourceful, clear, well-knit. An impression of largeness and the absence of morbidness, suggest Harris' Western origin and his years spent in the open. Excellent are the organic developments. (Too many other composers say their piece in episodes.) His third symphony finds Harris in possession of ampler ideas and more convincing utterance than appeared in his previous symphony done in 1935.

Randall Thompson's example (1931) offers no "program" with the score, but he says that he "wished merely to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness." His intent is achieved successfully. The flavor is idiomatically American, but without rhythmic overuse of percussion. Especially the first movement features syncopation. The short Largo has a lovely subject, expressively set forth. A capricious scherzo precedes the healthy, vigorous and strongly native finale. There are traces of aristocratized blues and jazz throughout this symphony of free, unaffected and mostly joyous expression.

In the Piston concertino, Jesus Maria Sanroma furnished scintillant and knowing pianism as the soloist, and won a resounding personal ovation. The composer as well as Messrs. Harris and Thompson were present and took bows on the stage.

Unfortunately press hour for the MUSICAL COURIER is at hand, and discussion of the matinee concert must be deferred until the next issue.

(*Continued on page* 44)

Toscanini Leases House in Riverdale, N. Y.

Having leased a five-acre estate at Riverdale, N. Y., Arturo Toscanini is planning to become an American squire during his tenure with the NBC Orchestra. The house, of stone, includes more than twenty rooms and its balconies and terraces overlook the Hudson River. He plans to remain at Riverdale until May.

Buck Flays Leaders Who Ban U. S. Works

Conductors of American orchestras who fail to give scores by American composers a hearing were denounced by President Gene Buck, of the American Society of Composers, Authors and Publishers at a luncheon of the New York State Federation of Music Clubs on Nov. 17, at the Hotel Great Northern.

"We brag about our money, our bridges, politicians, and statesmen, but we are reluctant to talk about American music, something we ought to be proud of," President Buck declared. He cited Arturo Toscanini's tour, in 1929, of Europe with the New York Philharmonic Orchestra when this conductor, he said, "did not play one American work." Mr. Buck styled as the "toughest thing we are up against" the fact that conductors refuse to play American composers' works and assailed this form of "snobbishness."

Mr. Buck spoke of the work done in the light opera field by American composers and he also praised swing music pointing out that "22,000,000 children love swing and are learning the masters through swing music although the melody is carried in a drum pot."

Mr. Buck assailed the boards of directors of orchestras, whom he characterized as "newborn rich people in the hands of subtle gentlemen who tell them what to play" and concluded by making a plea for audiences to support American composers and American works.

"When an American gets a hearing, write to the Philharmonic to play it again," he said.

On motion of Mrs. Edmund H. Cahill, President of the Federation, the members pledged themselves to support Mr. Buck's plea.

George Engles, managing director of NBC Artists Service subsequently took issue with Mr. Buck and cited Walter Damrosch's "hundreds of performances of American compositions."

Lotos Club Honors Koussevitzky

The Lotos Club of New York is tendering a dinner to Serge Koussevitzky on Dec. 2, in recognition of his eminent services to the cause of American music through that conductor's programming of many works by our composers. The guest of honor will be eulogized by Chancellor Chase (president of the Lotos Club), Walter Damrosch, Charles O'Connell, Olin Downes and Dr. Louis Anspacher. With Leonard Liebling as master of ceremonies, a musical program follows the dinner, which is expected to be attended by about 300 members and guests.

THE EVENT WAS HELD IN CONSTITUTION HALL, WASHINGTON, D. C. (STORY ON PAGE 42.)

Air Raid Warnings Interrupt London Critic's Day

Sir Henry Wood Conducts Again—Hambourg Duo Appears —Second Everyman's Concert Given

By HUGH LIVERSIDGE

LONDON.—I was just sitting down to write this article when I received warning that German raiders were over the sea. So I had to stop and as Air Warden go round to my post in readiness to help the public in case of a general alarm. Now I'm back. Wonder how many more interruptions of this nature I shall have before this article is completed. We live in uncertain times.

None the less music still carries on. At Queen's Hall on Saturday, Sir Henry Wood conducted the London Symphony Orchestra. Elgar's symphonic prelude, Polonia, gave us fine music. It was appropriate, too, though written early in the last war for a concert in aid of Polish refugees.

Dohnanyi's piquant Suite in F sharp minor made instant appeal with the character of its Hungarian melodies. Beethoven's Emperor concerto received a clear and spacious treatment under Moiseiwitsch's nimble fingers.

Hambourg Duo Heard

The first half of the Sunday afternoon popular concert at Queen's Hall did not offer much to appeal to the connoisseur. Charles Hambourg, conducting, and the London Symphony Orchestra added nothing to Borodin's Prince Igor overture.

Mark Hambourg was soloist in Tchaikovsky's Piano Concerto in B flat minor. The work's shoddy rhodomontade and pompous posturing were in harmony with the soloist's intentions although some of the softer passages were not so successful.

After the interval came a breath of fresh air, Schubert's No. 9 symphony in C, dispelling the unhealthy vapors of the Tchaikovsky hothouse. The performance was at times more than adequate.

The second of our Everyman's concerts at Rudolf Steiner Hall was even better attended than our first one. So as a committee member you will pardon your scribe if he takes time out to do a bit of "crowing." Actually Georg von Harten, the pianist, is the one to whom most of the credit for the scheme is due.

At this music huddle the Griller Quartet gave varied and tasteful readings of Beethoven's quartet in E flat major and Schubert's in A minor.

Flora Nielson, mezzo-soprano, gave Schubert's An die Musik, Auf dem Wasser zu singer, Im Abendrot, Liebesbotschaft and Liebe schwarmt auf aller Wagen. Gerald Moore, fellow committee member, was the expert accompanist.

For Charity's Sweet Sake

At Wigmore Hall, John Goss, baritone, and the London Singers gave a concert in aid of the Musicians' Benevolent Fund, whose resources are sorely taxed to meet the needs of countless musicians unemployed through the war. The program ranged from Agincourt Song (1415) to Can't You Dance the Polka?, arranged by E. J. Moeran.

Mr. Goss also gave a group of solos. The accompanist was Bernard Naylor.

Paris Symphonies May Unite for War Period

Notes From the Musical Courier's European Offices

PARIS.—It is reported that the Colonne, Lamoureux, and Pasdeloup symphony orchestras plan to combine in one orchestra during the war.

The French National Radio Orchestra, with its conductor M. Inghelbrecht and its staff of musicians and soloists, has removed to Rennes.

Mrs. Marie Brodeur, liaison officer of the American Conservatoire of Fontainebleau, France, and her husband, Prof. C. A. Brodeur, of Vassar College, have arrived in Venice after escaping from Poland on October 23, via Slovakia, Hungary, and Yugoslavia. They plan to sail to New York on an Italian liner. Professor Brodeur had been sent to Poland by the Kosciuszko Foundation of New York as an exchange professor.

Jack W. George and Pierre Basseux, violist and cellist of the Loewenguth Quartet, are both in the French Infantry.

Etienne Pasquier, member of the Pasquier Trio, is in a *pionniers* regiment near the Maginot Line.

On Armistice Day, the free matinee at the Opera-Comique consisted of a performance of Carmen.

André Navarra, 'cellist, is in the French Army, in the first firing line.

Nikita Magaloff, pianist, is sojourning at Clarens, Petit-Manoir (Vaud) Switzerland.

Janine Micheau, soprano, has terminated a brilliant season in South America at the Theatre de Rio and the Theatre Colon, Buenos Aires, but has not yet been able to return to France.

It is reported that, among the victims of the bombing of Warsaw, was Halina Szmolk, wife of Gregoire Fitelberg, conductor-composer. Mme. Szmolk was *première danseuse* of the Warsaw Opera, and was well known in various European countries, particularly for her successes at Paris and London.

I. S.

Harold Bauer Resigns as Head of Beethoven Association

Harold Bauer, president of the Beethoven Association of New York since its founding in 1918 resigned that post on Nov. 21. He announced his withdrawal at the first luncheon of the society for this season. It was disclosed that no successor will be named until next year but Georges Barrere, first vice president, will serve as acting head. Mr. Bauer said his resignation was prompted by the pressure of other musical activities.

Coast Opera Sponsors Cover $26,000 Deficit

SAN FRANCISCO.—Operation of the San Francisco Opera Company's series of 18 "home" performances resulted in a deficit of $26,000 for the season of 1939, according to an announcement by Edward Moffat, treasurer. The road performances in Sacramento, Pasadena and Los Angeles broke even.

Guarantor members, however, have already subscribed a sufficient amount to cover the deficit, and no additional assessment will be made. The opera company this year inaugurated a plan of financing whereby half the guarantee (that is, $50) is collected from each guarantor before the season opens.

This fund, pledged in advance of the series of performances, covers the loss.

Rachmaninoff Opens Cycle of His Works in N. Y.

RACHMANINOFF

The cycle of three concerts exclusively of music by Sergei Rachmaninoff, with the composer as piano soloist, and in the final one also as guest conductor, was opened by the Philadelphia Orchestra under Eugene Ormandy at Carnegie Hall, New York, on Nov. 26. Others are on Dec. 3 and 10.

The opening program included the second symphony, first piano concerto and Rhapsody on a Theme of Paganini.

Reviews of the concerts will be published in the next issue.

What the Symphony Orchestra Means to Your Community

By ARTHUR JUDSON

Manager, New York Philharmonic-Symphony Society and President, Columbia Concerts Corporation

An old newspaper man once defined news as "any kind of row." This definition might well have been applied to American music news of the last century. It was not so long ago that music in this country was successful in proportion to its value as publicity or legend or as a "stunt."

The generation that worshipped Grisi and Patti and Mario and Rubini were not as pure and aesthetic-minded as we have been lead to believe. Probably no career today could be influenced by so many non-musical factors as was that of Paganini whose public came just as much to hear the man who had made a pact with the devil as the artist who played the violin like an angel. Certainly no contemporary audience would be naïve enough as to enjoy Malibran's famous tour de force, her performance of a cadenza based on Tartini's Devil's Trill in duet with her husband, De Beriot.

Music in this country has fortunately emerged from the Barnum phase into the business phase. It is no longer a speculative enterprise, akin to hiring a hall, stirring up "any kind of a row" and putting up some kind of a show. It is a serious, far-reaching business, fulfilling a three-fold function in the life of the country—artistic, educational and economic.

Year by year, statistics prove that the American public takes a more and more active interest in music, an interest feeding on increased knowledge and participation in musical life, not stimulated by short-lived sensationalism or publicity. By this I do not say, of course, that music is not worthy of intelligent exploitation, as cars or food or clothes or anything else consumed in quantity by large groups of people. The quaint notion that music can increase its popularity and scope of its own momentum is exploded. But, artifical promotion aside, there are great forces at work in America which, singly or collectively, are acting to produce the greatest musical public in the world, interested in the great music of the world.

A Native American Growth

Largely responsible for this is the symphony orchestra, as indigenous an institution as baseball or bingo. The symphony orchestra is to the American city of today what the opera house was formerly to the municipalities of Central Europe. It is the heart of the musical life of the community, the foundation of the musical culture of the town.

Despite the local and national importance of the symphony orchestra in the United States, it is axiomatic that no symphony orchestra is self-supporting. Receipts from operations are never sufficient to cover the cost for the season. In Europe, the difference between receipts and expenses is usually met by government appropriations; in the United States, by gifts from those interested in the performance of good music and by income from endowment and other funds. A major symphony orchestra in the United States could not pay its total expenses even if all available tickets were sold for the entire season. Orchestras are maintained for the same reason and on the same basis as art museums and other cultural institutions.

In other words, the symphony orchestra is not only responsible for the production and spread of good music and for stimulus in musical education but is an important economic force in the country. The orchestra creates and maintains positions for musicians, it helps increase the circulation of money. It spends more than it earns. It is a vital part of a city's art and economy.

ARTHUR JUDSON

" . . . The symphony orchestra is as indigenous as baseball or bingo."

Within the time that I have been associated with the concert business— almost thirty years—I have seen many remarkable changes. The orchestra manager's problem was formerly one of persuading people to go to concerts, of building up an audience for music. Now, through radio and recordings, through years of good music provided by symphony orchestras and individual artists' concerts, through teaching and studying, that public is established. It is educated, critical, appreciative. It knows what it wants and accepts no substitute. It wants good music well played. It can't be fooled.

Music Now a Staple

Good music is now a staple of American life and not a luxury. Twenty years ago a survey of this country showed that less than half of one percent of the population was interested in good music. Today, the growth in music courses, the increase in musical instruction, the development of Community Concert towns, the development of a radio public for fine music and above all, the influence of the symphony orchestra makes it possible to estimate the potential musical audience for the United States as fifty percent of the adult public.

It is interesting to note, in this connection, that the growth in musical interest has been steady, uninterrupted by external or economic circumstances. During the last decade, despite the fluctuations of the country's depression, no great symphony orchestra suffered to any degree and no reputable local music manager went out of business. This is a remarkable record in comparison with the havoc and destruction created in other businesses by the depression.

I shall not speak here at length of the musical and educational value of the symphony orchestra in America. The place of the symphony orchestra in its community, its value to the spiritual and cultural life of its city is self-evident. Its educational influence is also obvious. The orchestra has a wide educational field. As an organization it increases the love of good music through its concerts. As a group of individuals, each a musician and virtuoso and usually a teacher as well, its effect is doubled. The eighty to one hundred men who compose a major orchestra are the teachers in their community. Study and participation in music is as fundamental as appreciation. To play an instrument and to understand a score make listening a more positive pleasure. Each man in a symphony orchestra is a missionary for the cause of good music, increasing the musical public in proportion to his own personal activities apart from his function in the orchestral unit.

The following impressive figures are indicative of the place of the American symphony orchestra in the economic life of the country. Recently a survey was made of sixteen major orchestras in cities from coast to coast. Together the orchestras engaged in 411 weeks of concerts a season, many of them nationally broadcast. They gave in all 1,324 concerts. Their playing personnels numbered from 72 to 108 regularly engaged musicians.

Some Statistics

The total income earned by these sixteen orchestras through concert-giving activities was a little over $3,000,000 and the total expenditure of the orchestras was about $4,800,000.

The budgets of the orchestras ranged annually from $20,000 to $750,000. In addition to their winter schedules many of the orchestras undertake summer concerts where tickets are scaled at minimum prices and audiences of from 30,000 to 300,000 persons a summer are reached. This also represents a larger seasonal expenditure of money.

A great deal of this music reaches the public free, particularly through radio broadcasts, largely subsidized by the broadcasting companies but occasionally sponsored by commercial organizations. It is estimated that the New York Philharmonic-Symphony Orchestra alone has a radio public every Sunday afternoon of some 9,000,000 listeners.

In addition to this key group of sixteen orchestras, it is reliably estimated that there are about 350 other orchestras, including amateur and similar groups, functioning in the United States. Some of these are professional orchestras in smaller cities, operating on the same principles as the larger organizations, dependent for existence on membership, single and subscription sales, contributions from individuals. Others are maintained by conservatories and music schools. Seventy-seven orchestras, containing from 30 to 120 players, are supported by colleges and universities.

The influence of the symphony orchestra is far-reaching and incalculable. It is safe to say that the next generation will see the number of orchestras doubled in this country and the amount of money spent on symphonic music proportionately increased.

The surface of music as an art and as an industry is not yet scratched in America.

SYMPHONIC ECONOMICS

Figures dealing with sixteen major symphony orchestras of the country, based on a recent survey, are disclosed by Arthur Judson.

These sixteen orchestras presented 411 weeks of concerts a season, most of which were nationally broadcast, or 1,324 concerts in all. Each ensemble numbered from 72 to 108 regularly engaged musicians.

The total income of these orchestras in one season was a trifle over $3,000,000; total expenditures were $4,800,000.

Budgets of these orchestras range from $20,000 to $750,000 a year.

During the summer, additional seasons of symphonic concerts are given, assembling audiences of from 30,000 to 300,000 in each of the sixteen cities.

New York Philharmonic's radio audience is 9,000,000 each Sunday.

New York Philharmonic Orchestra Launches New Season

Photo by Leonard Hyams

(Left) JOHN BARBIROLLI: A PODIUM PORTRAIT taken while conducting the New York Philharmonic Orchestra at rehearsal.

Photo by M. Robert Rogers

(Right) A PHALANX OF THE NEW YORK PHILHARMONIC playing on the stage of Carnegie Hall, New York.

Now engaged in its first extensive tour since the 1928-29 season, the New York Philharmonic-Symphony Society returns to Carnegie Hall on Dec. 7 when Fritz Kreisler will be soloist in the first performance of his edition of the Tschaikovsky concerto. John Barbirolli, now in his third season as regular conductor, presides and continues on the podium until Dec. 28 when George Enesco, Roumanian composer-violinist-conductor, assumes the direction for a fortnight.

The second guest leader this season, Serge Prokofieff, Russian composer-pianist, conducts three concerts, beginning Feb. 22 and Albert Stoessel, American composer-conductor-violinist, will be in charge of the Holy Week concerts during which the New York Oratorio Society, of which he is the regular conductor, will assist.

The season was inaugurated on Oct. 12 and continues for twenty-eight weeks, concluding on May 5. Mr. Barbirolli, who has taken out his first American citizenship papers, is in charge for twenty-four weeks.

The tour, of two weeks' duration, began in Scranton on Nov. 20 and includes concerts also in Baltimore, Washington, Pittsburgh, Toledo, Kalamazoo, Chicago, Ann Arbor, Columbus, Dayton, Hamilton, Ottawa, Toronto and Utica. Four other concerts are on the schedule. The ensemble appeared in Princeton on Oct. 28, Hartford, Oct. 31, Boston on Nov. 1 and visits Philadelphia on March 14 making in all 128 concerts for the current season.

Special Young People's Series

This season, in addition to the regular 98 subscription concerts in Carnegie Hall, the eighteen out of town programs, the annual Pension Fund benefit, the two private concerts for members of the Philharmonic-Symphony League and the six Young People's Concerts, directed by Ernest Schelling, three concerts, in an elementary season, also under Mr. Schelling's direction, are scheduled for Town Hall.

Novelties and Soloists

Mr. Barbirolli's programs list an unusual number of novelties this season. At the first concert Jaromir Weinberger's variations and fugue on the English air, Under the Spreading Chestnut Tree, had its world premiere. The second week brought the orchestra's first performance of both Daphnis and Chloe suites of Ravel, linked together by Mr. Barbirolli, the world premiere of Castelnuovo-Tedesco's second piano concerto, the composer assisting, and the first American hearing of the Florentine musician's overture to Twelfth Night.

In the fifth week, Mr. Barbirolli sponsored Ibert's Chamber Concertina for saxophone and orchestra and Ernest Ansermet's revised version of the Debussy Rhapsody for the same combination. Sigurd Rascher, Scandinavian saxophonist, made his debut as soloist.

Arthur Bliss on Nov. 16 and 17 conducted the first public performance in this country of a suite from his ballet Checkmate, and the week concluded with the orchestra's first reading of Arthur Foote's suite in E major for strings.

Others of the twenty-eight soloists engaged for the season are: Simon Barer, Robert Casadesus, Clifford Curzon, Ania Dorfmann, Walter Gieseking, Myra Hess, Vladimir Horowitz, Ernest Hutcheson, Sergei Rachmaninoff, Rudolf Serkin, pianists; Ethel Bartlett and Rae Robertson, Rosina and Josef Lhevinne, duo-piano teams; Emanuel Feuermann and Joseph Schuster, cellists; Antonio Brosa, Zino Francescatti, Anatol Kaminsky, Yehudi

(*Continued on page 72*)

Photo by Leonard Hyams

ERNEST SCHELLING, composer, pianist and conductor of the New York Philharmonic Orchestra Young People's Concerts, plays his set of Javanese gamelans..

EDMOND ROELOFSMA, bass clarinet.

MICHEL NAZZI, English horn.

Photos by Pat Terry

World Premiere of Korngold's Kathrin Proves Tame

SCENE AT THE SWISS FRONTIER
from Act II of Korngold's opera Kathrin, as staged in Stockholm. Left to right, Folke Jonsson (Policeman), Joel Berglund (Slaver), Gertrud Wettergren (Monique), Brita Herzberg (Kathrin).

By FRITIOF KHELLBERG

STOCKHOLM.—The Royal Opera has given the first world performance of Erich Wolfgang Korngold's opera Kathrin. The work was to have been produced in Vienna, where the play was already in rehearsal, but on account of the political changes the production had to be stopped.

The composer had promised to attend the Stockholm premiere but was unable to do so, to the great regret of his many admirers in this capital. It was, however, a splendid production and the public, headed by the Crown Prince and the Crown Princess, gave enthusiastic applause to the artists.

The stage action is by Ernst Decsey, Swedish translation by the opera conductor, Herbert Sandberg. It is a sort of film-story libretto and there are scenes which must always, though involuntarily, make a comic impression on an opera stage, as for instance, the dinner party in the officer's house (first act) and the seduction scene (second act). Apart from which there are many scenes of undeniably strong lyrical and dramatic effect.

Melodramatic Story

The action is as follows:

Act I. A garrison town in southern France. At one side of the market-place is a church, at the other a cinema, the latter exclusively for the soldiers and their girl friends. Kathrin, a miss from Switzerland, is in service at an officer's house; she comes with a girl friend intending to see the cinema; but, as she cannot go in unaccompanied, François, a cabaret singer now in uniform, offers to take her in. By the time the show is over they have fallen in love with each other.

The next day at a dinner party, Kathrin hears her mistress say that the regiment is going to Morocco, and Kathrin falls in a faint when she realizes that François must leave her.

Act II. The French-Swiss frontier, deep winter. Kathrin, in search of François, has been arrested for using a no longer valid passport. A white-slaver, with his mistress Monique, from Marseilles, appears and promises to find François.

He takes Kathrin to a night club in Marseilles, where, by chance, François is working as a *chansonnier*. When Monsieur le Directeur wishes a little music for his tête-a-tête with Kathrin, she finds her beloved François! In that moment, the white-slaver is shot down by his dismissed mistress Monique, but François takes the blame, believing that Kathrin committed the crime.

Act III. Five years later, Kathrin is living with her and François' son on a farm in Switzerland, while waiting for François' release from prison, she has daily to refuse the ardent proposals of a neighbor, a tailor. Finally François comes and, after the discovery that neither was responsible for the death of the slaver, all is perfect happiness with the little son in his night-shirt and the setting sun shedding its glow on the snow-peaked Alps.

Music Reminiscent

One had the impression of having heard this opera before and, thinking further on the subject, one seemed to discover that not a few composers and their operas are to be heard in Kathrin. In the first act, Puccini, Bizet, and even Lehár seem to lift their voices; in the second, there are rhythm and color from Krenek's Jonny spielt auf; in the third, more old fashioned, romantic Wagner and Strauss. The part of the tailor is a direct copy of Beckmesser in Meistersinger, including his unsuccessful serenade.

The music, however, is well suited to the libretto and one can enjoy some charming arias, especially Kathrin's letter-writing scene in the first act and the slaver's monologue in the second. The music to the bar scene sparkles with the color of a gigantic jazz band.

Cast Effective

Nils Grevillius, director of the Royal Orchestra, rehearsed the work with minute care, seeing to it that the presentation came off perfectly in every detail. The principal roles were taken by Brita Herzberg (Kathrin), Gertrud Wettergren (Monique), Isa Quensel (Chouchou), Inez Köhler (Margot), Einar Beyron (François), Joel Berglund (White Slaver) and Folke Jonsson (Policeman). All won warm applause for their well conceived delineations.

Korngold, who was born at Brünn in 1897, is best known for his opera Die tote Stadt, produced at the Metropolitan in 1921. He has been active in the United States for some years, where he has written film scores in Hollywood.

FORTUNE GALLO, managing director, San Carlo Opera Company.

San Carlo Opera Begins 30th Tour of the U. S.

Now on tour, the San Carlo Opera Company, according to Fortune Gallo, managing director, is finding interest in opera "has increased a hundred fold and capacity audiences" are greeting the entourage at each stop.

Mr. Gallo's company is making its thirtieth annual visitation to cities throughout the United States and Canada, some of which have their own or other companies but, in many instances, depend on the San Carloans for their operatic experiences.

Following the New York engagement, from Sept. 28 to Oct. 8, the company appeared in the Auditorium Theatre in Chicago from Oct. 10 to 22 and then fulfilled a two-day engagement in the Municipal Auditorium in Grand Rapids, Mich. Other cities visited in October were Wheeling, W. Va., Pittsburgh, Pa., and Cleveland.

Last month the San Carlo gave performances in Detroit, Hamilton, Ont., Toronto, Montreal, Portland, Me., Lawrence, Mass., and then went to Boston where they remain until Dec. 3.

Providence, R. I., will hear the ensemble next and the rest of this month will be spent visiting Worcester and Springfield, Mass., Bridgeport, Waterbury and New Haven, Conn.

After the Christmas holidays, the company goes South and opens new auditoriums in Asheville, N. C., and Little Rock, Ark. It then moves to the Pacific coast for the usual seasons in Los Angeles, San Francisco, Portland, Seattle, Vancouver and Spokane and then starts back. On

(*Continued on page 72*)

Broadcasting Orchestras Maintain Imposing Schedule

In addition to the local orchestras in New York, the three broadcasting chains provide much orchestral fare a large part of which originates in the metropolitan section.

A feature of NBC's programs is the weekly Radio City Music Hall Symphony, conducted by Erno Rapee, which is heard at noon on Sundays. This ensemble, according to the conductor, has a record of 370 consecutive concerts during which it has given the seven Sibelius symphonies, twenty-two operas, the nine Beethoven symphonies, a Ravel Memorial program, the first air performance of Zador's opera Columbus, Bartok's Rhapsodie for piano and orchestra, Kodaly's Psalmus Hungaricus and Hari Janos and numerous other scores.

Other NBC orchestras, including the NBC Symphony, presided over by Arturo Toscanini, Desire Defauw, Bernardino Molinari and Bruno Walter are:

NBC Orchestras

Sundays: 2:00-2:30 p.m. (WEAF)—NBC String Symphony, Dr. Frank Black conducting. 6:00-7:00 p.m. (WJZ)—New Friends of Music Orchestra, Fritz Stiedry conducting (Nov. 19-Dec. 3, 17).

Mondays: 2:30-3:00 p.m. (WJZ)—Rochester Civic Orchestra, Guy Fraser Harrison conducting (Oct. 16-Apr. 22). 8:30-9:00 p.m. (WEAF)—Firestone Symphony Orchestra, Alfred Wallenstein conducting.

Tuesdays: 1:30-2:00 p.m. (WJZ)—Rochester Civic Orchestra, Guy Fraser Harrison conducting (Alternate Tuesdays, Oct. 17-Apr. 16).

Thursdays: 9:00-9:30 p.m. (WJZ)—Rochester Philharmonic Symphony, Jose Iturbi conducting, alternating with Eastman School Music Organizations (Oct. 26-Apr. 25).

Fridays: 2:00-3:00 p.m. (WJZ)—NBC Music Appreciation Hour, Dr. Walter Damrosch conducting (Oct. 13-May 3).

Saturdays: 12:00 noon-12:30 p.m. (WJZ)—Eastman School Symphony, Dr. Howard Hanson conducting, and other Eastman School Music Organizations (Nov. 4-Mar. 16). 10:00-11:30 p.m. (WJZ)—NBC Symphony Orchestra, under the direction of Arturo Toscanini (Oct. 14-Dec. 2; Mar. 16-May 4).

CBS Network Programs

The weekly Sunday afternoon concerts of the New York Philharmonic-Symphony Society have long been a feature of the Columbia Broadcasting System's programs. This season, in addition to John Barbirolli the conductors will include Georges Enesco, Serge Prokofieff and Albert Stoessel. Other orchestras heard over CBS stations are:

Sundays 9 to 10 p.m.—Detroit Symphony Orchestra (Ford Sunday Evening Hour). Eugene Ormandy, Fritz Reiner, Wilfred Pelletier, Franco Ghione, Victor Kolar, Reginald Stewart, conductors.

Mondays: 4 to 4:30 p.m.—Curtis Institute of Music Symphony Orchestra, Fritz Reiner, Alexander Hilsberg, Marcel Tabuteau and Samuel Barber, conductors. 10:30 to 11 p.m.—Curtis Institute. Six concerts. 4 to 4:30 p.m.—Cincinnati Conservatory of Music Symphony Orchestra alternating with Curtis Institute. Alexander von Kreisler, conductor.

Tuesdays: 9:15 to 9:45 a.m.—Columbia Concert Orchestra playing in Folk-Music of America series of Columbia's American School of the Air.

Wednesdays: 10:30 to 11 p.m.—Indianapolis Symphony Orchestra. Fabien Sevitzky, conductor.

Saturdays: 11:05 a.m. to 12 noon—Cincinnati Conservatory of Music, Alexander von Kreisler, conductor; New England Conservatory of Music, Wallace Goodrich, conductor; Ohio State Universiyt, Eugene J. Weigel, conductor, and New York Philharmonic-Symphony Young People's Concerts, Ernest Schelling, conductor. Divided schedule.

MBS Orchestral Series

The winter schedule of the Mutual Broadcasting System includes the following orchestral programs:

Sundays: Bach Cantata Series, conducted by Alfred Wallenstein, with Genevieve Rowe, soprano; Mary Hopple, contralto; William Hain, tenor; Raoul Nadeau, baritone; Chorus; Crane Calder, choirmaster, and orchestra, 7 to 7:30 p.m.

Perole String Quartet—playing standard quartet numbers. 12 noon to 12:30 p.m.

Mondays: WOR Symphony Orchestra, with guest conductors Cesare Sodero and Nicolai Berezowsky. 9:30 to 10 p.m.

Tuesdays: Antonini Concert Series, with Alfredo Antonini conducting and guest Metropolitan sitigers. 8 to 8:30 p.m.

Mozart Concerto Series: Alfred Wallenstein conducting. Nadia Reisenberg, pianist, offering concertos of Mozart. 9:30 to 10 p.m.

Les Concerts Symphoniques de Montreal and the Toronto Symphony Orchestra (alternating weekly) from the CBC. 10:30 to 11 p.m.

Fridays: Sinfonietta, with Alfred Wallenstein. 8:30 to 9 p.m.

Saturdays: Symphonic Strings, with Alfred Wallenstein. 9:30 to 10 p.m.

ARTURO TOSCANINI conducts the NBC Symphony Orchestra.

National Association Attains 10-Year Mark

Training Orchestra Has Had Barzin as Only Conductor

The National Orchestral Association rounds out its tenth year this season. The orchestra, a training school for from 125 to 140 student players, has had Leon Barzin as conductor since its inception. Its support comes entirely from subscriptions and a five per cent increase in these is reported for 1939-40.

The eleven concerts scheduled, from Oct. 1 to May 15, will see the first performance anywhere of two French works: Jean Rivier's Symphony No. 3, and Puzzle by Francis de Bourguignon. Four American overtures by contemporary composers will also be presented during the Saturday afternoon Cycle.

The concerts are given at Carnegie Hall, and the soloists who appear in the Monday series, give their services. Those in the Saturday series, receive half of the net returns. Franklin Robinson is administration director.

Other Orchestras

The Doctors Orchestral Society, organized last year and comprising seventy-five players, made its bow in Town Hall. It is proposed to present four or five concerts this season under the direction of Ignatz Waghalter. The members are physicians who have made music their avocation.

The WPA sponsors the New York Civic Orchestra under the baton of Eugene Plotnikoff. The ninety-two players are heard at various intervals in the Brooklyn Museum and Washington Irving H. S. auditoriums.

RAY LEV,

American pianist, will appear this season as soloist with the St. Louis Symphony Orchestra, on December 22 and 23 under the direction of Vladimir Golschmann. Miss Lev's New York recital at Town Hall is scheduled for January 7.

New Friends Schedule

Orchestra Under Stiedry Plans Carnegie Hall Series

Four concerts in Carnegie Hall are planned for the second season of the New Friends of Music Orchestra of which Fritz Stiedry is conductor. The season will open on March 17. Soloists in the piano and violin concertos of Mozart which will be given at the initial concert and also on March 31 and April 7 will be Artur Schnabel, pianist, and Joseph Szigeti, violinist.

On April 14, with the Dessoff Chorus, under Paul Boepple, assisting, Handel's oratorio, Israel in Egypt will be presented. The oratorio, it is said, has not been heard in a professional presentation in New York in thirty years.

The orchestra made its first appearance of the season in the Town Hall Endowment Fund series recently and then went on tour giving five programs in three cities. Three performances were in Oberlin, O., and were followed by concerts in Mt. Vernon and Portsmouth.

Four Mozart piano concertos will be played by Mr. Schnabel in two concerts. Mr. Szigeti is soloist at the opening concert in Mozart's violin concerto in D major (K. 218).

4 Orchestras Organized in Juilliard Courses

Orchestral work at the Institute of Musical Art of the Juilliard School is divided into four sections. The senior orchestra of 103 members rehearses twice a week and gives six concerts during the season, under the direction of Willem Willeke. The junior orchestra conducted by Louis Bostelmann rehearses once a week. Mr. Bostelmann also conducts the children's orchestra for beginners under fourteen. Arthur Christmann conducts the band with rehearsals once weekly of symphonic band music. There are fifty-six members of the junior orchestra and fifty-seven in the band.

The Institute is inaugurating classes built around the Metropolitan Opera broadcasts. Complete recordings are available in the music library.

By special arrangement with the Metropolitan Opera Guild the stage settings, costumes and current material on each opera is available to all students and these are used in preparing the Saturday afternoon classes. George E. Wedge, dean of the Institute, believes full advantage of all modern mechanical means of listening to music is an important part in modern education.

Muriel Dickson Sings at Colleges

As a special feature of her concert at Western Ontario University on Dec. 3, Muriel Dickson, Metropolitan Opera soprano, will be assisted by the Glee Club in the finale to the first act of Yeomen of the Guard.

Miss Dickson opened her tour at Vassar College and has appeared in Charleston and in Florence, S. C.; Wilmington, N. C.; Waynesboro, Va.; Athens, W. Va.; Keene, N. H.; Lawrence and Tonawanda, N. Y, and Brantford, Ont.

New York Recital Roster Presents Novel Features

Rachmaninoff, Schumann, Serkin, Pauly, Kiepura, Rubinstein Appear—Yves Tinayre in Rare Music—Debut of Dorothy Maynor, Negro Soprano, Creates Stir — Balokovic Assisted by Stradivarius Quartet—Spalding Plays Own Sonata

The New York recital season gathered momentum in the fortnight between Nov. 6 and 20. In addition to crowding the concert halls in the pre-Thanksgiving period, the host of familiar and new musical figures offered not a few programs containing unusual historical and musical interest.

Among the notables in various spheres of musical endeavor who returned were Sergei Rachmaninoff, presenting a generous number of his own works for the piano; Albert Spalding, who offered the premiere of his own new Violin Sonata, and Rudolf Serkin, in a four-composer keyboard list of strong interest. Elisabeth Schumann returned to sing Schubert and Strauss Lieder to a devoted following. Rose Pauly foresook music drama for the nonce to appear in her first New York recital. An unusual benefit concert was that for Polish relief, which united the art of Jan Kiepura, tenor, and Artur Rubinstein, pianist, of that nation.

Jan Peerce, tenor, known for his work in radio, at the Radio City Music Hall and elsewhere, gave his first New York recital. Katherine Bacon continued her series of all the Beethoven piano sonatas. Zlatko Balokovic, violinist, gave an outstanding program, assisted by the Stradivarius Quartet and Helmut Baerwald, pianist.

Considerable stir attended several of the debuts. Perhaps most potent in audience interest was the New York recital bow of Dorothy Maynor, Negro soprano, who had been heard at the Pittsfield, Mass., festival last summer, and who sustained advance reports of her prowess. Yves Tinayre, French baritone and musicologist, sang rare music, largely of earlier centuries. Mildred Lind, violinist, winner of an important prize, made her first New York appearance. Waldemar Giese, double bass virtuoso, of the Philadelphia Orchestra, brought his talents into the recital arena in Manhattan.

Among the other artists heard were the following vocalists: Elizabeth Bolek and Sheila Tara, sopranos; Grace La Mar, contralto; William Horne and Edouard Grobé, tenors both in New York debuts; Earl Oliver, baritone. Pianists included also Andrew Haigh and Ida Deck in a duo list, Frederick Summers, Jerome Rappaport, and Rosalyn Tureck; the violinists, Orrea Pernel, Yoryis Yakalis (in debut), and Roman Totenberg.

Ralph Kirkpatrick, harpsichordist, and associate artists began a series of recitals of older music in Carnegie Chamber Hall. William Primrose and the Budapest Quartet played again in the New Friends of Music concerts, which also included the Philharmonic-Symphony Quartet and other performers.

Ida Deck and Andrew Haigh in 2-Piano List

The duo-pianists, Ida Deck and Andrew Haigh, heard in New York previously, appeared in recital in Town Hall on the afternoon of Nov. 6. Offering a program of familiar music, their readings were marked by sincerity and sound musical taste. The program consisted of the Bach Prelude and Fugue in G major, arranged by Williams; the Mozart Sonata in D major; Brahms' Variations on a Theme by Haydn; and small pieces by Bailey, Bax and Moussorgsky (transcribed by Mr. Haigh). Applause was cordially given to their performances.

Fourth Bacon Recital

In serene technical command, Katherine Bacon offered a feast of notable virtuosity in her fourth recital of the Beethoven sonata series in Town Hall, Nov. 6. The works given on this occasion were the original if not too grateful A major, op. 2, No. 2; the taxing and recondite op. 109; the delightfully sunny D major, op. 10, No. 3, and the much played and ebullient sonata in E flat, op. 31, No. 3, the Mozartian measures of which closed brilliantly a program of rewarding musicianship. Again one was reminded forcibly of the fact that Beethoven playing requires the highest qualifications of the pianist—the interpreting mind as well as mechanical mastery. These Miss Bacon provided in notable measure in a list which stressed particularly the latter facet of her art. The audience was serious and appreciative.

Jan Peerce in Recital Bow

There is no question that Jan Peerce has one of the outstanding tenor voices, and that he knows how to use it with art and appealing effectiveness. Furthermore he has won a real army of admirers through his years of constant appearances at Radio City Music Hall and his frequent participation in the concerts broadcast every Sabbath noon under the directorship of Erno Rapee.

Consequently wide interest and a capacity attendance rewarded Peerce's New York debut in recital on Nov. 7 at Town Hall. His program consisted of airs by Gluck, Legrenzi, Bach, Mozart (Il mio tesoro, from Don Giovanni); Lieder by Schubert, Schumann, Strauss; chansons by Faure, Duparc, Paladilhe, Fourdrain; an aria from Cilea's L'Arlesiana; English numbers by Rachmaninoff, Coleridge-Taylor, Carpenter and Russotto. The last-named composer was also the accompanist of the evening, giving fine-sensed and polished support, entirely from memory.

Peerce showed possession of many of the fine points of recital requirements, yet it must be said that his achievements on this program, in quality and temperament, left the dominant impression that his special field is that of opera. His voice is powerful, warm, and equipped with the ringing top tones necessary for success on the lyric stage. He has excellent command of diction, and shines in the dramatic moments more than in those demanding subtle projection. The sum total of impression was that Peerce is an unusual singer with a brilliant future in the mediums best suited to his abilities as at present demonstrated. The audience acclaimed the recitalist frenetically.

Elizabeth Bolek in Varied List

Elizabeth Bolek, soprano, appeared in Town Hall on Nov. 7. The well chosen program contained 18th century works, Lieder and songs in French and English. Miss Bolek was at her best both vocally and as an interpreter in songs of lighter vein such as the Mozart Non so piu cosa son. Coenraad V. Bos gave admirable support at the piano.

Miss Bolek sang with considerable lyrical appeal in certain Lieder by Schumann, Brahms and Strauss. Her program also listed songs by Ravel, Fourdrain, and arias from Messager's Mme. Chrysantheme and La Basoche.

Yoryis Yakalis in Debut

Carnegie Hall on Nov. 8 housed a "sonata recital" by Yoryis Yakalis, young Greek-American violinist, from Peabody, Mass., who studied in Boston and in Paris with Thibaud, partnered at the keyboard by Leo Litwin, pianist. The former was making a New York debut, and some evidences of nervousness were noticeable in his work. Mr. Yakalis played fluently in sonatas by Geminiani (A major), Mozart (K. 301) and Beethoven, (op. 12, No. 1) and a Schubert sonatine (op. 137, No. 1). But his intonation was not always impeccable and there was occasional lack of unanimity between the violin and piano. Mr. Litwin was a seasoned collaborator, his very firmness of delivery tending sometimes to overbalance the ensemble. The audience, including many of the violinist's compatriots, was cordially disposed, and there were many recalls.

ELISABETH SCHUMANN

ALBERT SPALDING

RUDOLF SERKIN

ROSE PAULY

Orrea Pernel in Violin Novelties

Orrea Pernel, English violinist, heard in New York last season, returned in a program of superior makeup at Town Hall on Nov. 10. This opened with the Bach sonata in E minor, arranged from the figured bass by Gellhorn, and continued with Mozart's A major concerto. After the intermission came Delius' third sonata, Bartok's first rhapsody, and excerpts from Stravinsky's Petrouchka in transcription.

Miss Pernel again proved a vigorous and authoritative performer, with a strong intellectual grasp of her material. She has an especially fine rhythmic sense, and reproduces the spirit of her music with marked success. In matters of intonation she was expert. Her tone on this occasion was full-bodied, and she won especial success with the modern works in the latter half of her list. An encore at the end brought a delightfully atmospheric number by de Falla. Brooks Smith was the accompanist.

Elisabeth Schumann Delights in Lieder

The name of Elisabeth Schumann has come to mean unusual enjoyment for audiences devoted to the Lieder. Again, in Town Hall on the afternoon of Nov. 11, seats were being avidly bought and there was that hush of expectancy betokening a major artistic event. The silvery-voiced soprano did not disappoint her listeners, for the program, devoted to Schubert and Wolf, found her in command of all those charming graces of voice and expressive art which endear her to many. It is impossible to point out every unusual aspect of the concert, but such songs as Schubert's Fischerweise, Erlafsee and Schmetterling (repeated) called forth in particular the unbroken lyric line and sensitive moulding of tone that is her particular distinction. The Strauss budget included eight of that composer's works, done to increasing applause. A number of encores were added. Leo Rosenek was a perfect piano collaborator.

Photo by Larry Gordon

LUCY MONROE RECEIVING

J. Clifford Welsh, president of the Irvington Association, Mrs. J. F. Welsh and Estelle Liebling following her first concert, on Nov. 3, at Irvington, N. J. The American soprano is now touring the Pacific Coast.

Favorites and New Figures Among Those Appearing

Rachmaninoff's Pianism Stirs

Carnegie Hall on Nov. 11 held a crowded audience for the matinée recital of Rachmaninoff, the first one of that pianist-composer in New York this season.

He made his classical introduction with Bach's sixth French suite in E major, after which, Beethoven's sonata, opus III. The romantic part of the program included Liszt's transcription of Schubert's Die Forelle, Schubert's A flat minor Impromptu, four Chopin Etudes (from opus 25) and three Etudes by Liszt. In that list too, was Rachmaninoff's own Etude-Tableau in A minor.

The compelling personality and playing of the distinguished Russian-American exerted their wonted effect. He bent himself to his artistic task with serious mien and absorbed demeanor. Nevertheless there was no aloofness in his intimate discourses on the keyboard. He published the music authentically and with large resources of art in interpretation, tone, and mechanism. The hearers at all times sensed that they were in touch with an exponent whose knowledge, thought and feeling formed a closely welded trinity. That is the dominant impression one carries away from a recital by Rachmaninoff. But before leaving the hall, one nearly always lingers for at least a few of the many encores. There cannot be too much of Rachmaninoff.

Photo by H. Mitchell
JAN PEERCE

ROSALYN TURECK

WILLIAM PRIMROSE

Photo by DeBellis
DOROTHY MAYNOR

Frederic S. Summers in Debut

In Town Hall on Armistice night, Frederic Sharron Summers, fourteen-year-old Detroit pianist, made his New York debut in a program that included Haydn's andante with variations, in F minor; the E flat prelude and fugue of Bach, Beethoven's Tempest sonata, three Chopin items and some Liszt, Wagner-Liszt and Paganini-Liszt. The young pianist has many personal ideas as manifested in his rubato tendencies. His fingers are agile and fleeting and his technic not unlikeable. But immaturity of interpretation was apparent in his varied list.

JAN KIEPURA,
the Polish tenor, and Mrs. Kiepura after the concert at Carnegie Hall, New York, November 14, which Mr. Kiepura gave in joint recital with Artur Rubinstein for the Commission of Polish Relief.

New Friends of Music Present Phil-Sym Quartet

Lighter music out of the beaten track opened the New Friends of Music afternoon concert on Nov. 12, when the virtuosic and untroubled pages of the early Beethoven flute trio in D major (op. 25) enlisted the best efforts of Frances Blaisdell, remarkable young flutist, who is a member of the New Friends of Music Orchestra, assisted by Mishel Piastro, concertmaster, and Zoltan Kurthy, first cellist of the New York Philharmonic. The same composer's string trio, op. 9, No. 1, introduced more ponderable matter, the serene and deeply felt work played excellently by Messrs. Piastro, Kurthy and Joseph Schuster, first cellist of the Philharmonic. Another *tour de force* was the final novelty of Mozart—Divertimento in F major (K. 247), played by Ellen Stone and Philip Palmer, French horns, and the four members of the Philharmonic-Symphony String Quartet, including besides the previously named, Imre Pogany, second violin. The audience was appreciative and large.

Roman Totenberg Plays

Roman Totenberg, violinist, who is concertmaster of the New Friends of Music Orchestra, appeared in recital at Town Hall on Sunday night, Nov. 12. Artistic growth was evidenced in his playing, especially in Mozart's concerto in G major, a finely finished and sensitive performance. Previously he had performed a rare sonata in G major by Bach, with able piano accompaniment by Arpad Sandor, who also officiated for a virtuosic reading of the Tartini Devil's Trill Sonata. The latter part of the list introduced, among a brace of smaller works making up a brilliant finale, the colorful Fontaine d'Arethuse by Szymanowski, Paganini's Caprice No. 24, one of the supreme test pieces of the violin, and an Intermezzo and Pantomime by Oscar Levant, who was at the piano for these two works. The audience was one of warmly enthusiastic disposition.

Rose Pauly in Recital Bow

Although her Elektra at the Metropolitan Opera House is familiar to New Yorkers, Rose Pauly, dramatic soprano, had never given a local recital until Nov. 12 when she appeared in Town Hall with Dr. Otto Janowitz as pianistic associate.

Miss Pauly opened her formal schedule with a Benati air and then two Schumann songs. Dvorak contributed two Biblical items (sung in Czech). The soprano's second section comprised Moussorgsky, Brahms, Wolf, Grosz and Liszt items, all sung in German. Several Spanish numbers, a Macedonian folksong, presented in that tongue, and two Slovakian items by Lustgarten rounded out a multi-lingual demonstration that was noteworthy for her sense of style and musical intelligence.

The voice, which possesses many instances of luscious color, especially in the low register, is always at the command of a musician. Her sense of style needed no beter illustration than the two Biblical songs, one poignant, the other of elation. Moussorgsky's Serenade of Death provided an admirable climax, while the Liszt Three Gypsies, Granados' El Majo Timido and the Macedonian air were further indications of her artistic accomplishments.

Dr. Janowitz was a thoroughly capable associate. Never intruding his personal ideas or attempting to "lead" the singer, he ideally adapted his accompaniment to her interpretation seeming to sense in advance what Miss Pauly contemplated.

Concerts of Old Music Opened

Ralph Kirkpatrick, harpsichordist, Hildegarde Donaldson and Lois Porter, violinists, Aaron Bodenhorn, cellist, Ethel Luening, soprano, and Pauline Pierce, mezzo-soprano, presented the first in a series of three concerts, on Nov. 13 in Carnegie Chamber Hall for the benefit of the Dalcroze School.

Purcell's Sonata a Tre in G minor, for two violins and harpsichord, the initial item of the program was capably presented by Mmes. Donaldson and Porter and Mr. Kirkpatrick. Couperin's Première Leçon de Ténèbres, for voice, cello and harpsichord, a florid yet emotional setting of the Lamentation of Jeremiah, was presented with understanding by the participants.

Other numbers included a sonata in A minor of Charles Avison, terse and attractive, Bach's G minor English suite, Purcell's Bess of Bedlam and J. C. Bach's concerto in E flat. The participants were warmly greeted by the comfortably large audience.

William Horne, Naumburg Winner, Bows

A noteworthy Town Hall debut was that of William Horne, tenor, 1939-40 winner of the Walter W. Naumburg Musical Foundation award, who appeared on Nov. 13. This young artist's exceptional ability and friendly personality kept the capacity audience at a high pitch of enthusiasm. The program included a group of English songs by Hilda Emery Davis, M. Besley, H. Anik (MS.) and Harl McDonald (MS.), with Miss Davis and Mr. Anik present to acknowledge the applause.

Mr. Horne displayed a voice of fine quality, used with restraint and effectiveness; it was, at all times, a vehicle for expression rather than display. Whether in Lieder or arias, he was mainly preoccupied with conveying the meaning of the text, which he did in a sensitive manner, and with ease and freedom of technic. Mr. Horne was particularly happy in the Lieder. In the arias he maintained a commendable balance of intellect and emotion, well deserving the applause. Felix Wolfes was the able accompanist.

Grace La Mar Sings

In Town Hall on the evening of Nov. 13 Grace La Mar won approval of a large audience in a program which opened with two Bach airs, J. S. Bach's God is Our Sun and Shield and the scene D'Oriane from Amadis des Gaules by J. C. Bach. Kodaly's Warte Vögelein and Der Frühling were followed by two items of Bela Bartok and Joseph Marx' Der Ton. After the intermission came two Ravel items, some Szulc, and Poldowski and then an English group by Loeffler, Goossens, Donald Ferguson and John Aldem Carpenter.

Such an unhackneyed list denoted wide experience and Miss La Mar's interpretations bore this out. The voice is large and of true contralto color. In the middle register in particular, its sombre shade is very attractive. The Bach airs were admirable demonstrations of style. Of the Hungarian airs, Kodaly's Der Frühling was notably offered although Bartok's Der Schäfer proved her ability as an interpreter. Edward Harris, composer-pianist, was a competent assistant at the piano.

Katherine Bacon Continues Cycle

Continuing her Beethoven Cycle, Katherine Bacon in Town Hall on Nov. 14 selected for her fifth program, the G major, op. 31, No. 1 sonata, that in A major, op. 101, the G major, op. 49, No. 2, the F minor, op. 2, No. 1 and the Waldstein.

Ever the scholar, Miss Bacon demonstrated, for her appreciative audience, that even composers themselves altered their styles although basically maintaining the same manner of expression. An excellent illustration, aside from the familiar Waldstein, was her opening two sonatas, the op. 31 and that of op. 101. A further comparison stood out in her other offerings, the player adapting her pianism to meet the change in Beethoven from early to mature development. Needless to say, the applause was hearty.

Jerome Rappaport in Piano List

The fourth New York recital by Jerome Rappaport, American pianist, in Town Hall, on Nov. 15, showed versatile and expressive talents, particularly in the im-

(*Continued on page 50*)

EUGENIA BUXTON and **BRUCE BOYCE,**
pianist and baritone, leaving Minneapolis Airport following their joint recital for the Thursday Musical. Miss Buxton flew to New York, en route to Montreal to open the tenth season of the orchestra there, giving the Canadian premieres of Dohnanyi's Variations on a Nursery Rhyme and Turina's Rapsodia Sinfonica.

Chicago Supports Noted Orchestras

Chicago Symphony, in Thirty-fifth Season under Baton of Dr. Frederick A. Stock, Marks Fifty-ninth Year—Hans Lange Associate—Business Men's Ensemble Maintains Active Schedule —Other Important Units Include Civic Group, Illinois and Women's Symphonies

CHICAGO.—The Chicago Symphony Orchestra under the direction of Frederick Stock, conductor for thirty-five years, opened its season on Oct. 12-13 in its own home, Orchestra Hall, with a capacity audience of 2,582.

The forty-ninth season consists of eighty-eight concerts in Chicago—twenty-eight successive Thursday evenings, the same number of Friday afternoon concerts, twelve alternate Tuesday afternoons, fourteen Popular concerts on alternate Saturday evenings and six Young Peoples concerts given on the third Wednesday afternoon of each month.

The usual ten Monday evening appearances by the Orchestra takes place in Pabst Theatre, Milwaukee. Hans Lange is associate conductor and officiates at the podium many times throughout the season.

Noted Soloists Appearing

A list of twenty-eight noted soloists will appear during the three subscriptions series. At the Thursday-Friday concerts the patrons will hear Robert Casadesus, Myra Hess, Vladimir Horowitz, Egon Petri, Serge Prokofieff, Artur Rubinstein, Rudolf Serkin, Vronsky-Babin and Beveridge Webster, pianists; Georges Enesco, Zino Francescatti, Fritz Kreisler, Yehudi Menuhin, Nathan Milstein and Isaac Stern, violinists; Agnes Davis; Lilian Knowles, Joseph Laderoute, Mark Love and Rose Pauly, vocalists. Gregor Piatigorsky, cellist; Paul Leyssac, narrator, and three composer-conductors, Georges Enesco, Serge Prokofieff and Igor Stravinsky, scheduled also for appearances at the Tuesday concerts. In that series Percy Grainger, Guiomar Novaes, Artur Rubinstein, Vronsky and Babin, Zino Francescatti, Nathan Milstein and Patricia Travers will be the assisting artists.

Governing Body at Helm

The affairs of the orchestra are controlled by a governing body of forty men known as the Orchestral Association. Appointment to that body is for life, membership carries with it no financial obligation of any nature. The president of the Association is Edward A. Ryerson, Jr.; Albert A. Sprague, vice-president; Charles H. Swift, second vice-president; Arthur G. Cable, third vice-president; Chalkley J. Hambleton, secretary, and Francis M. Knight, treasurer. Henry E. Voegeli is assistant treasurer and business manager and Charles F. Bostetter, assistant secretary.

The Chicago Symphony Orchestra was founded in 1891 by Theodore Thomas, supported by a number of public spirited Chicagoans. Mr. Thomas held the post of conductor from 1891 until his death in January, 1905. His successor Frederick Stock has occupied the position ever since and has had only two associate conductors—Eric DeLamarter and Hans Lange, during that long period. For the first fourteen years of its existence the orchestra was known as the Chicago Orchestra, for the next seven and a half years as the Theodore Thomas and now it is called the Chicago Symphony Orchestra.

DR. FREDERICK A. STOCK,
conductor of the Chicago Symphony Orchestra.

(Right) HANS LANGE,
associate conductor,
Chicago Symphony Orchestra

The organization owns its own home located on Michigan Avenue in the heart of the city, which was built in 1904 by popular subscription, about 8,500 different people contributing to the fund in amounts ranging from ten cents to $2,500, all of which was an outright gift. In 1915 the guarantee was largely augmented when Mrs. Elizabeth Sprague Coolidge gave a pension fund of $100,000, increased later to total gifts of $237,500 forming the Albert and Nancy Sprague Memorial Fund. Subsequent gifts from other sources have also contributed to the orchestra's support. The amount of pensions paid to members depends on years of service, with provisions in the event of death for widows and minor children. Life insurance is also carried on each member of the orchestra and for neither of these are the players assessed. During the present season many new works will be produced, several of which have already been performed, including major works by native composers.

Civic Orchestra

The Civic Orchestra, organized in 1920 by the Civic Music Association at the suggestion of Dr. Frederick A. Stock in cooperation with the Orchestral Association, was the first definite step in the Americanization of orchestral bodies. Until that time there was no place in the United States where young talent could attain orchestral training. Since then Dr. Stock and his associate, Hans Lange, have taken the abundance of splendid raw material and molded it until today the Civic Orchestra is recognized as one of the finest educational enterprises in America. Over 250 of its graduates have been taken into the leading orchestras of the country. There are forty-four alone on the roster of the Chicago Symphony, six at first desks.

The Civic Orchestra started its twenty-first season on October 1, 1939. Earlier in the month Hans Lange and the principals of the Chicago Symphony examined over 300 young musicians from Chicago and the Middle West—97 passed the examination and rehearsals were started. Four young musicians were chosen also for the conductor's class, each of whom will have opportunity during the season to conduct at one of the Civic Orchestra's concerts.

The orchestra gives Sunday afternoon concerts in Orchestra Hall. Several soloists appear as assisting artists and on the Civic Music Association's Festival program in May the orchestra, besides playing purely orchestral numbers, also accompanies the children's choruses.

Illinois Symphony Orchestra

The Illinois Symphony Orchestra, a unit of the Federal Music Project, is composed entirely of professional musicians, all of whom are American citizens, and many of whom are former members of world famous symphonic organizations. Founded in 1936, for three successive seasons this orchestra has played weekly concerts at the Great Northern Theatre in Chicago. During the season 1936-37 thirty-five concerts were given before an attendance of 28,583. The following year they were increased to 69 and the attendance jumped to 115,140. In 1938-39 there were 63 concerts presented before some 111,163 listeners. The above number includes outdoor summer concerts held at the Chicago University and the Amphitheatre in Wilmette, Illinois.

The orchestra is supported by the U. S. Government and contributions from philanthropic sponsors. The organization has established a record for its attention to the works of American composers and has introduced many new ones to Chicago audiences. Last year the repertoire included thirty-two world, American and Chicago premiers and the works of thirty American composers. This season the orchestra contemplates giving six novelties, Two Symphonic Interludes from Macbeth by Ernest Bloch; Piano Concerto No. 1 by Benjamin Britten; Nocturne by Arthur Honegger; Tre Ricercari by Martinu; Violin Concerto by Ernest Bloch and Horoscope, orchestral suite by Constant Lambert.

Many outstanding soloists appear annually with this orchestra, donating their services to the cause of good music. Izler Solomon is the regular conductor and State Director. Albert Goldberg appears on the podium at least six times during a season.

Woman's Symphony of Chicago

The Woman's Symphony Orchestra of Chicago was founded April 12, 1926, by three young Chicago women — Lillian Poenisch, Lois Bichl and Adeline Schmidt, who finding that careers were not open to them in the established symphony orchestras, decided to organize one for women professionals. Richard Czerwonky was its first conductor and after one year was succeeded by Ethel Leginska. After two seasons Mme. Leginska was replaced by Ebba Sundstrom in 1929. Her successor, Gladys Welge, served as associate conductor for a period of eight years. During the past two seasons Al-

(*Continued on page* 68)

THE CHICAGO SYMPHONY ORCHESTRA

Photo by Kaufmann & Fabry Co.

Chicago Opera's Fortnight Marked by Many Debuts

(Continued from page 5)

shown in her well thought-out delineation of the frivolous actress. Heralded as a find, this young American singer is much more, for thoroughly prepared for the ordeal, she displayed fine musicianship in her singing of Je suis Titania, which became a real tour de force of successive vocal pyrotechnics which invoked clamorous applause. Desire Defrere's Laertes is funnier than ever and Mark Love's Giarno proved exemplary.

Louis Hasselmans, for many years first conductor at the Paris Opera Comique and at the Metropolitan, held things together to such an extent as to give the old melodies a certain rejuvenation without infringing on good musical taste.

Grace Moore Captivates

A rollicking performance of Puccini's La Boheme starring Grace Moore as Mimi, and Charles Kullmann as Rodolfo may be counted as one of the best productions our company has ever given the opera. The popular diva, in best vocal form, sang herself into the hearts of her innumerable admirers by a portrayal truly touching in its simplicity and dominating by its dramatic and poetic import. Annually Miss Moore continues to advance in her art and her vocalization could not have been improved upon. Employing a pianissimo of luscious texture mingled with tones of huge dimension and beauty, she made of the Mi chiamano Mimi a simple story and not merely an aria. By contrast, the Addio in the third act had a note of pathos not discovered in this brilliant songstress in years gone by. Mr. Kullmann has since his debut created a niche all his own and it was with sincere regret that we bade him au revoir, for his Rodolfo, eloquently sung and intelligently interpreted revealed him in his best estate as an actor-singer.

Carlo Morelli, Virgilio Lazzari and Desire Defrere added in making the performance memorable in all respects. Charlotte Boerner made her debut as Musetta. Pompilio Malatesta was much in the picture in the Momus Cafe scene where the mise en scene of Desire Defrere gave added liveliness. Weber conducted superbly.

Giannini Rescues Bill

The double bill, Cavalleria Rusticana and Pagliacci, presented at popular prices on the Board of Education series, received as poor a performance as it has been our displeasure to witness. The redeeming feature in the Mascagni opera was the magnificent singing of Dusolina Giannini.

Vivian Della Chiesa had no better support in the second thriller and though her Nedda was well thought out she had to rely solely on her beautiful voice to win admiration, for her colleagues were too intent on watching the conductor to helpfully second her fine conception of the part.

Photo by Blackstone Studios

LOUIS HASSELMANS,
conductor of the Chicago City Opera.

Two Newcomers

A repeat of La Traviata brought a new Violetta and Alfredo in the persons of Hilde Reggiani and Armand Tokatyan. The former conceived her portrayal on well established lines of two generations ago, devoting most of her attention to the vocal side and very little to the histrionic. Tokatyan, well routined in his craft, is always dependable and the role of the younger Germont counts among his best. Boris Godounoff's second and last performance of the season was presented with the same cast heard on opening night save for Gregory, the pretended Dimitri, in which Joseph Bentonelli made a successful reentry.

Lushanya Scores

Another performance of Aida marked the debut of Mobley Lushanya in the title role and Karin Branzell as Amneris, and brought Mark Love for the first time as Ramfis and Douglas Beattie as the King.

Miss Lushanya impresses as a singer of much promise, for though the role of Aida weighs heavily on her lyric soprano, she uses the voice with such adroitness as to permit its exploitation to fine advantage. The Amneris that the Wagnerian singer offered us proved noble in mien and satisfactory in song. Mr. Love found in Ramfis another vehicle well suited to his rich basso, and Mr. Beattie's King had dignity and vocal opulence.

Manager Harry Zelzer should tell the management of the Chicago Opera his secret of selling out the Civic Opera House. A benefit performance of Carmen under his management brought out the largest throng of the season, many having been turned away at the box office.

Elen Longone's Carmen

Elen Longone has to her credit many fine performances, but that of Carmen eclipsed all her former successes. This beautiful young American singer revealed herself in an entirely different light for here she had a real chance to exercise the machinations of a vampire bent on getting her man.

Taking as pattern the Carmen of Emma Calvé, whom she resembles to a marked degree, she further created a gypsy girl quite original yet traditionally correct. Flirtatious, she beguiles with amorous glances; strong minded, she employs all the artifices of a depraved woman to gain her end and dies without a struggle as a fatalist to whom a spade card had foretold her destiny.

Vocally, the role suits Mme. Longone like the proverbial glove, for her song matches her action to perfection. She employs her rich voice to express inner feelings so that neither the knowledge of French nor histrionic talent are required to convey forcibly the sentiment expressed. Armand Tokatyan was a good Don Jose.

Della Chiesa as Micaela

The Escamillo of George Czaplicki had allure and vocal force, but it remained for Vivian Della Chiesa, cast for the first time as Micaela, to vie with the heroine of the night in the approval of the listeners. Though poorly made up and atrociously bewigged, this pretty Italian-American regaled us with the best singing of her short operatic career. Worth singling out, the gypsy girls as sung by Helen Margolyne and Elizabeth Brown and the capital Dancairo of Giuseppe Cavadore. A great part of the success of the night reverted to the Littlefield Ballet and to the conducting of Henry Weber.

PREPARING FOR HER OPERATIC DEBUT

with the Chicago City Opera Company as Philine in Mignon, Virginia Haskins, coloratura soprano, in her dressing room receives "finishing touches" from her teacher, Rosa Raisa, herself a leading soprano of the company, and from the wigmaker of the organization.

Burdino's Return as Julien

The belated return of Andre Burdino to the scene of his former triumphs found him as Julien in the final performance of Louise. The popular French tenor has come back in great vocal estate and he poured such silver tones into the ears of his fiancee, Louise, as to win the hearts of his hearers. Juvenile in appearance, Burdino gave the impression of the young student of yesteryear in the Latin quarter with an abandon quite Bohemian and the ardor of a Romeo. Grace Moore's Louise has taken Chicago by storm and it is not at all improbable that the management will induce her to add an extra performance before the season closes.

Mignon was repeated with Coe Glade starring in the title role. Her Mignon remains an object of admiration, for she follows minutely the tradition set at the Opera Comique these many years and imbues the character with childish devotion and tenderness. Vocally Miss Glade has seldom been heard to such good advantage. The Wilhelm Meister of Andre Burdino is a personage of refinement both as to singing and acting. Virgilio Lazzari, singing Lothario here for the first time since 1921, appeared to far better advantage than at that time for his French diction is clearer and his characterization more telling. Virginia Haskins duplicated her success as Filina and Robert Ringling's Giarno stood out potentially in a performance that was unbalanced even though Louis Hasselmans worked wonders with a poor orchestra.

Lucia with Reggiani

Hilde Reggiani gains in popularity after each new appearance and her performance of Lucia gave reason to rejoice to those who have followed her meteoric career here. On the right side of the ledger must be placed a brilliant voice of unusual amplitude for a coloratura, pyrotechnics really extraordinary and a charming personality, not to forget a few high F's of unequalled strength and beauty. On the debit side, the diva must be charged with a tendency to sag at times below pitch and to produce tones of less velvety sort after pouring out golden ones that flow with ease in the upper and low registers. Greater bravura than that displayed in her singing of the Mad Scene has not come to our notice; and the school children, their teachers and parents gave vociferous demonstrations. The star was well seconded by Armand Tokatyan, a handsome well voiced Edgardo; Carlo Morelli, a stern and sonorous Ashton and Mona Van, who as Alice made a successful reentry. Whether the opera is Russian, Italian, French, German or English, Giuseppe Cavadore is always the dependable artist and his Arturo was another example of his versatility. Leo Kopp directed with knowledge and energy.

Grace Moore in Manon

Massenet's Manon with Grace Moore, Burdino, Czaplicki and Rothier in the leads, was the treat offered the Friday night habitués on Nov. 17. Miss Moore has long counted this part one of the best in her French repertory and finds in it added opportunities, for, as chronicled previously, the voice has taken on an emotional depth and power. Thus, the St. Sulpice scene had the right note of passion pitched to the dramatic and contrasted superbly with her delicate singing of the adieu to the little table. Andre Burdino, a romantic lover in appearance and an adroit singer, makes his Des Grieux easy to look at and a joy to the ear. The Count as portrayed and sung by Leon Rothier remains a classic. The Lescaut of Czaplicki can be praised only vocally, for the rascality of this sordid personage is sadly missed in the Polish baritone's delineation. The

(Continued on page 66)

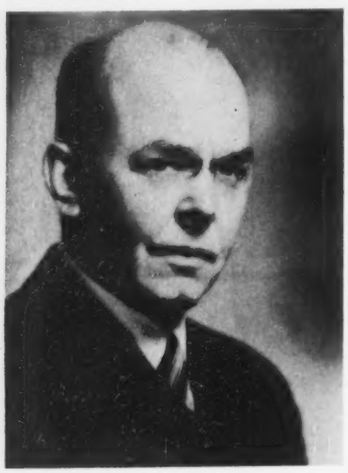
Boston's Famed Symphony Orchestra in 59th Season

By CYRUS W. DURGIN

BOSTON.—The Boston Symphony Orchestra is now, as it has been for years, the great musical glory of Boston. In a city where there has been no resident opera company for 25 years, orchestral music holds the focus of local interest.

Now in its 59th season, the Boston Symphony was founded by Major Henry Lee Higginson and gave its first concert Saturday evening, Oct. 22, 1881, in the now vanished Boston Music Hall. George —later Sir George—Henschel was its first conductor.

Dr. Serge Koussevitzky has been at the helm for the past 15 years, and has enjoyed a regime longer than any of his predecessors. Indeed, the Boston Symphony under Koussevitzky has been characterized at various times during the past nine years—by competent judges from Europe and in the United States—as "the finest orchestra in the world today."



NICOLAI MALKO,
a guest conductor this season with the Boston Symphony Orchestra.

Its activities cover not only the 24 pairs of Friday afternoon and Saturday evening concerts at Symphony Hall, but two shorter series of six concerts each on Monday evenings and Tuesday afternoons in the same auditorium, and a series at Sanders Theatre, Harvard University, Cambridge.

The Berkshire Symphonic Festival, whose progress owes so much to the vision and energies of Dr. Koussevitzky, takes place each August at "Tanglewood" Estate—now the property of the orchestra—in the lovely Berkshire towns of Lenox and Stockbridge.

"Pops" a Spring Feature

There are, further, the Popular Spring Concerts, conducted by Arthur Fiedler at Symphony Hall, and traditionally known as the "Pops," also the short series of open-air programs by a reduced number of the personnel, conducted by Mr. Fiedler on the Charles River Esplanade, in July.

A series of six concerts for children of high school and junior high school age, conducted by Wheeler Beckett and performed by 70 members of the orchestra, is now sponsored by the Boston Symphony Orchestra, Inc. There are also tours to New York, Providence and other cities during the Fall and Winter season.

Civic Symphony Plans

Joseph Wagner is the enterprising conductor of the Boston Civic Symphony Orchestra, which he founded in 1924, and has directed ever since.

The membership for this season has been considerably revised, and now consists of about 75 players, of whom approximately 75 per cent are amateurs. Two concerts are to be given in Jordan Hall, possibly another two out-of-town. The orchestra functions from October to May. There are to be two outside soloists, Harold Morris, pianist, and Georgia Graves, contralto, both of New York. The Boston Civic Symphony is supported primarily by members' dues, and subscription tickets. Mr. Wagner is also a prominent American composer and teacher.

The schedule of novelties this season, Mr. Wagner reports, includes Fete Espagnole by Bainbridge Crist, a new version of the conductor's own American Sinfonietta, and Balfour Gardiner's Shepherd Fennel's Dance, among other items.

Zighera Chamber Orchestra

Bernard Zighera, first harpist of the Boston Symphony, directs the notable Zighera Chamber Orchestra, which has contributed much to the musical life of the city for the three seasons past. Since its members are 30 Boston Symphony men, standards of performance are exceptional.

Mr. Zighera has shown unusual skill in selecting his programs from notable old music and worthy modern novelties.

Three concerts are to be given this season—one each in January, February and March. Myra Hess, pianist, and Joseph Knitzer, violinist, have been announced as soloists.

Intercollegiate Group Formed

A new departure is the recent forming of the New England Intercollegiate Orchestra, of which Wheeler Beckett is conductor, and Samuel Seiniger, violinist of the Boston Symphony, is associate conductor.

College men and women from institutions of learning in New England, are privileged to join. It is planned to limit membership to 75 persons. According to Mr. Beckett's prospectus, "the objective of this orchestra is to supplement the work done by the individual college orchestras and to give student instrumentalists who are technically proficient the opportunity to read through and get a working knowledge of the entire standard symphonic repertoire."

Photo by John B. Sanroma

ARTHUR FIEDLER
rehearses the MacDowell Club Orchestra of Boston, of which he is conductor.

Weekly rehearsals take place on Sunday afternoons at the University Club. A first program has been projected for early February.

Mr. Beckett, in addition to conducting the Boston Symphony Youth concerts, was formerly conductor of the Richmond Symphony Orchestra, and has made guest appearances at the Pops, the Esplanade concerts, and with orchestras in San Francisco, Washington, Berlin, Vienna and Paris.

MacDowell Orchestra's Plans

The MacDowell Club Orchestra, of Boston, conducted by Arthur Fiedler, and managed by Helen N. Sears, opened its season on November 3. This group, founded in 1906, has a membership of between 90 and 100, almost entirely of students and amateurs, but with a few professionals. The season, including one or two public concerts, is supported by private contributions and small dues paid by the players. Outside soloists are engaged. Among recent novelties given by the orchestra were: symphonies by Stravinsky, Bizet and Dvorak (No. 4), the Karjaiainen Rapsodia by Uuno Klami, and a Paderewski piano concerto, with J. M. Sanroma as soloist.

Sacred Heart Singers Provide Opera in Quincy

QUINCY, MASS.—A group of forty-five, known as the Sacred Heart Singers, give two operatic performances each season here under the direction of the Rev. Dr. Irving L. Gifford in the North Quincy H. S. auditorium which seats 800.

George V. C. Lord is general director of the ensemble which was founded in 1924 and now includes ten principals, a chorus of thirty-five and an orchestra of twelve. Supported by subscriptions, the group gave the Chimes of Normandy on Nov. 13 and 14.

Photo by John B. Sanroma

THE BOSTON SYMPHONY ORCHESTRA
playing under the baton of its conductor, Serge Koussevitzky, in Symphony Hall, its permanent home and center of music in the Hub City.

Boston Symphony Continues Work For American Composers' Music

Sayao in Morning Musicale—Beckett Leads Youth Series

BOSTON.—Boston's unique concert series—the Morning Musicales given at Hotel Statler on six Wednesdays through the season—entered their twelfth year, Nov. 8. Bidu Sayao, Brazilian soprano of the Metropolitan Opera, was greeted by an audience that filled the Statler's Byzantine ballroom.

The Morning Musicales, now 11 years old, are given for the benefit of the Boston School of Occupational Therapy, and social—as well as musical—distinction attaches to them. Each season is invariably sold out long in advance.

To judge by the beautiful tone and the technical poise of Mme. Sayao's work, the hour of 11 in the morning has neither obstacles nor terrors for her. Except for an 'h' sound that intruded before vowels, the singer was virtually impeccable both as to vocalism and style. She began with old airs by Lully, Gluck, Paisiello and Campra, continued with items by Liszt, Saint-Saëns, Alabieff, Longas, Obradors and others. The Ah, fors' é lui from La Traviata was delivered in a truly brilliant manner.

Youth Series Begun

Another concert series to begin during the past fortnight were the Youth Symphony Concerts conducted at Symphony Hall by Wheeler Beckett. They are played by an orchestra of 70 Boston Symphony men, and this year are sponsored by the Boston Symphony Orchestra, Inc.

The six programs arranged for the season are understood to be sold out in advance. At the initial concert, Nov. 8, Symphony Hall was crowded with youngsters of high school and junior high school age, who listened attentively to the music, and made the welkin ring with applause for Mr. Beckett. The program included several numbers from Pictures At An Exhibition (Moussorgsky-Ravel), the Overture to The Merry Wives of Windsor by Nicolai, excerpts from the Water Music of Handel and Les Preludes by Liszt.

Piston Concertino Heard

The Piano Concertino by Walter Piston, member of the Harvard University music faculty, in its first performances at Boston Symphony concerts, occupied middle space between the Beethoven First Symphony, and Brahms' Fourth Symphony, on Nov. 10 and 11. Commissioned by a radio broadcasting system, the work again had Jesus Maria Sanroma as able soloist, playing his part with fine taste and the greatest skill. Though written for chamber orchestra at these performances it was played with an increased number of instruments. Mr. Piston was present to acknowledge applause for his brief score of elegant workmanship. The Beethoven and Brahms symphonies were splendidly read by conductor and orchestra.

STANLEY HASSELL,
conductor of the Boston Women's Symphony.

American Scores Presented

A week later Dr. Koussevitzky presented William Schuman's American Festival Overture and the Second Symphony by Randall Thompson, both of which had been given at the pre-season concerts of American music here. Mr. Thompson's work, especially continues to impress as a remarkable example of native composition. As pendant to the program, the Franck Symphony in D minor was heard after a Symphony Hall silence of three years.

George Copeland, that remarkable interpreter of piano music by Debussy and the modern Spaniards, and Cleora Wood, the admired Boston soprano, appeared at Jordan Hall Nov. 15. Mr. Copeland had not been heard here for a number of seasons. His share of the program included a good representation of Debussy and various Spanish composers. Mme. Wood offered the dream scene from Iphigenia in Tauris by Gluck, a group of Schumann songs and two old Spanish numbers.

C. W. D.

Worcester Philharmonic Gives U. S. Novelties

WORCESTER, MASS. — The Worcester Philharmonic Orchestra Society is a ten-year-old organization. 1930, it seems, was a flowering year for new orchestras. This is an interesting fact, perhaps not noted before of the depression period.

The orchestra, under the direction of Walter Howe, is an ensemble of sixty-five non-professional players. Of the two concerts of the 1939-40 season, the first was heard in October; the last will take place in June.

The support of the orchestra is derived from two kinds of membership—honorary, at ten dollars a year, and associate, at five dollars—in addition to the box office sale.

The concerts are given at Mechanics Hall and the two novelties of the season are an Arioso, by Harriet Nash, and the Albert Stoessel Suite for piano and strings. Young artists from Worcester, selected through auditions, appear as soloists.

Jean Tennyson to Start New Tour in January

Jean Tennyson, American soprano of concert, opera and radio will start another tour early next year. Among her engagements are: Jan. 10, Midland, Mich.; Jan. 13, Detroit with the Detroit Symphony Orchestra; Jan. 16, New Paltz, N. Y.; Jan. 22, Washington, D. C.; and Feb. 16, Short Hills, N. J. She has appeared with orchestras both in the United States and Canada.

FRANCIS FINDLAY,
Boston conductor, head of the department of conducting, New England Conservatory.

RAY GROFF,
conductor of the Fall River Symphony.

Lowell Philharmonic Orchestra in Fourteenth Season

LOWELL, MASS.—The Lowell Philharmonic Orchestral Society, Julius Woessner, conductor, has been in existence since 1925. The contributions of honorary memberships and the sale of tickets are the means of support.

The present season of four concerts from October to April will consist of programs of standard works. The orchestra, of which Mr. Woessner is also the business manager, is made up of forty-five to fifty-five, both professional and amateur players. The concerts are given at Liberty Hall, seating 1,000.

"No Deficit" in Ledger of Melrose Association

MELROSE, MASS.—The Melrose Orchestral Association, established 1918, reports "no deficit" for last season and expects a similar situation for this one.

The seventy-five members of the orchestra, professional and amateur, under the direction of George Brown, will play three concerts. The season opened November 28, and closes April 2 at Memorial Hall, seating 1,000.

The programs will consist of standard works, including the Beethoven G major piano concerto. Leon B. Smuth is the business manager.

Providence Forms Guild to Aid Opera

Spring Season Among Plans for New England Company

PROVIDENCE, R. I.—Three regular performances, including the initial Traviata on Nov. 14, as well as a spring season are included in the plans of the New England Opera Company whose headquarters are in Providence.

The company was founded in 1934 and includes 141 in personnel with thirty principals, a chorus of fifty, a ballet of sixteen and an orchestra of forty-five musicians. Danilo Sciotti is general director and conductor assisted by J. Esposito and R. De Palma.

The performances are given in the Metropolitan Theatre at Providence with a seating capacity of 3,200. The company is supported by subscriptions and an opera guild is being formed to increase the list so that the season may be augmented. Although guest artists appear, the company also gives local singers an opportunity to be heard.

Fall River Features Native Musical Works

Four Concert Schedule Is Announced for 1939-40

FALL RIVER, MASS.—Works of American composers will be featured by the Fall River Symphony Orchestra during 1939-40. The four concerts scheduled began in November and end April 24.

The orchestra, which started in 1925 as an amateur group, consists of sixty members, one-third of whom are now professionals. The concerts are given at Temple Hall under the leadership of Ray Groff, with local artists assisting.

Arthur H. Hathaway, the business manager, explains that a sustaining and associate membership plus the sale of tickets is its means of support.

The opening concert on November 1 (its 53rd) presented Ina Hathaway Warren, contralto, in arias from Samson et Dalila and La Gioconda and Mary Turner Salter's Cry of Rachel. Esmer Aldrich Nelson was the accompanist for the latter number. Mr. Groff conducted Beethoven's Eroica Symphony, Smetana's The Moldau and works of Donizetti and Johann Strauss.

GEORGE BROWN,
conductor of the Melrose (Mass.) Orchestral Association.

Cleveland Orchestra Lists Large Array of Novelties

CLEVELAND, O.—In 1915, Mrs. Adella Prentiss Hughes organized the Musical Arts Association from the list of her guarantors and supporters of orchestral concert courses maintained by her untiring efforts since the turn of the century. When visiting in Cleveland in 1916 the editor-in-chief of the Musical Courier, Leonard Liebling, spoke eloquently of the advantages of possessing a home orchestra in preference to importing them, and Mrs. Hughes was alert and energetic to put his words into action.

Thus in 1918 the Cleveland Orchestra of 55 musicians was born, and entrusted to the conductorship of the young and ambitious violinist, Nikolai Sokoloff, Mrs. Hughes taking the management into her experienced and efficient hands. For fifteen seasons this regime continued successfully, culminating in the building of

Photo by Geoffrey Landesman

ADELLA PRENTISS HUGHES,
founder of the Cleveland Orchestra.

the palatial Severance Hall, home of the Cleveland Orchestra, in 1931.

Today the organization boasts of a superior personnel of 85 fine musicians, under the dynamic and inspiring leadership of Dr. Artur Rodzinski, now in his seventh season at the helm of an ensemble that ranks with the finest in the country. Audiences had been educated to know and appreciate the classics through these two decades by a profusion of popular, twilight and children's concerts; now Dr. Rodzinski considers it his duty to acquaint his public with the impressionists, expressionists and moderns of the art. For this season he has chosen a large variety of novelties; among these are: Dawson's Negro Folk Symphony and David Van Vactor's Symphony, in addition to shorter works by American composers: Samuel Barber's Overture, School for Scandal; Aaron Copeland's El Salon Mexico; Arcady Dubensky's Paganini Studies and Frank Black's arrangement for orchestra of Debussy's String Quartet.

Other compositions by Americans (both North and South) are Escenes Argentinos by the young Argentinian, Carlos Buchardo; and Choros No. 8 by the distinguished Brazilian composer-conductor, Heitor Villa-Lobos.

Compositions by Dr. Rodzinski's Polish countrymen scheduled for performances are: Chmiel, Polish Wedding Dances, by Wiechowicz; Four Polish Dances and Sonata Transatlantique, by Alexander Tansman. Szymanowski's Stabat Mater is also scheduled. Prokofieff's Orchestral Fairy Tale, Peter and the Wolf, was recently heard with Eleanore Painter Strong in the narrator role. Additional novelties on the list are: Molinari's arrangement for orchestra of Debussy's L'Isle Joyeuse, and Constant Lambert's ballet suite: Pamona.

Walton Concerto to Be Premiered

Jascha Heifetz will give the world premiere of William Walton's violin concerto under Rodzinski's baton, and Sergei Rachmaninoff, first soloist of this season has played his newly revised First Piano Concerto with the perfect collaboration of conductor and orchestra.

Having offered a complete Brahms Cycle two seasons ago, and a Beethoven Cycle last winter, the programs of the '39-'40 season will offer only two Brahms and one Beethoven symphony during this year; however, there will be first time performances of Schubert's Fourth Symphony; Glazounoff's Eighth; Dvorak's Second; Mendelssohn's "Reformation," and the Symphony No. 2 of Paul Dukas.

First performances will also include: Sibelius' No. 7; Richard Strauss Domestic Symphony, and Miaskowsky's String Symphonietta, op. 32. The season will close with a first performance of Berlioz' Damnation of Faust in which distinguished soloists and the Philharmonic Chorus of 300 voices as well as the Singers Club, trained by Boris Goldovsky will appear.

Orchestra Plans Tour

The orchestra will begin its tour with a concert at Troy, N. Y., on Feb. 5. Until Feb. 16, eleven additional performances will be given in as many Eastern cities, including New York. In the last week in March, Williamsport, Pa., Ithaca, N. Y., Princeton, N. J., Wilmington, Del., State College, Pa., and Johnstown, Pa., will be visited. There will also be three appearances at Oberlin College, Oberlin, and one each in Akron and Youngstown, Ohio.

As a special event, there will be four performances with the Monte Carlo Ballet at the Public Auditorium, capacity 3,000. The beautiful Severance Hall, which is the home of the orchestra, seats 2,000.

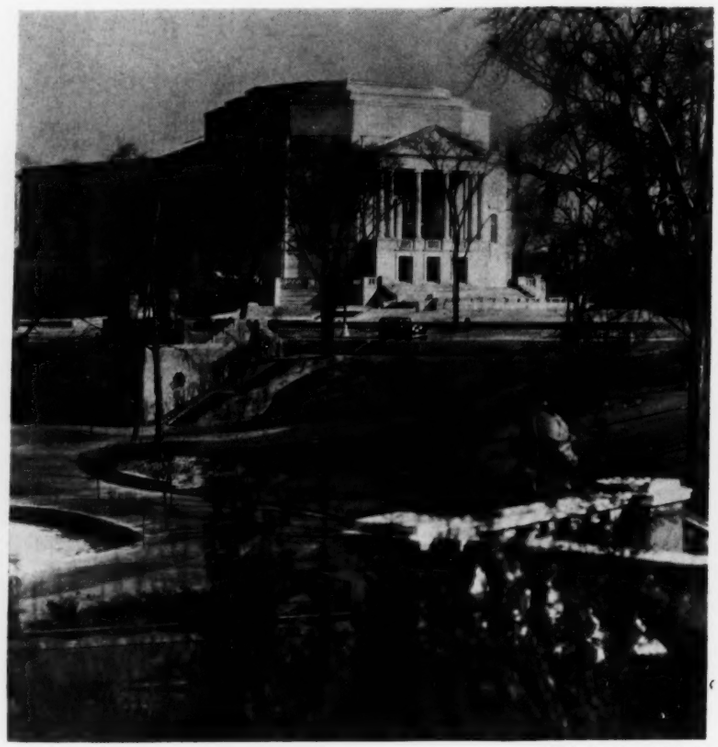


Photo by Carl F. Waite

SEVERANCE HALL,
home of the Cleveland Orchestra concerts.

The eighty-eight members of the Cleveland Women's Orchestra, mostly student and amateur, are of all ages, from Charlotte Demuth Williams, a grandmother, and concertmaster, to her daughter, who plays in the first violin section. Many of the musicians have been trained for a professional musical career, being graduates of the Cleveland Institute of Music, the Oberlin Conservatory and the Cincinnati Conservatory of Music. A number are wives of Cleveland Orchestra men.

The orchestra was founded five years ago by its conductor, Hyman Schandler, a violinist of the Cleveland Orchestra, who teaches at the Cleveland Music School Settlement.

This season, of twelve concerts, opened Nov. 21 and continues to May 18. Concerts are given at Severance Hall with a capacity of 2,000; Little Theatre of the Public Auditorium, 1,200; and the Euclid Avenue Baptist Church, 2,300 seats.

The orchestra's manager is Mrs. John H. Moore. Its support comes from private contributions, subscriptions, and the Fortnightly Musical Club.

Gounod's Redemption, in which the orchestra will accompany a choir of 100, will be heard in its first performance in Cleveland.

Philharmonic Schedule

The Cleveland Philharmonic Orchestra is a student body of seventy young men under the direction of Prof. F. Karl Grossman. It was organized for the purpose of training young musicians for the major symphony orchestras. The students themselves help maintain the orchestra with membership dues.

Now in its second season, the orchestra will give a series of eight concerts, which began on Oct. 28, and concludes May 14. The performances are given at Severance Hall, the Allen Memorial Library, seating 800; Cain Park, 5,000 and the Little Theatre of Public Auditorium.

During these concerts, the Brahms and Fauré Requiems will be presented with the assistance of the Walter Blodgett Choir and soloists.

Alfred Zetzer, who was one of its organizers, is the orchestra's business manager.

ROSA H. WIDDER

FACADE OF THE KULAS MUSICAL ARTS BUILDING,
recently opened at Baldwin-Wallace College at Berea, Ohio, with a recital by Marcel Dupré.

Cincinnati Groups Spread Notable Musical Banquet

CINCINNATI, O.—The Cincinnati Symphony Orchestra, Eugene Goossens, musical director, and Edgar Friedlander, acting manager, on Oct. 13 and 14 launched upon a season of artistic promise. Ten more members were added to the string sections through private subscription; the Woman's Symphony Committee of 2,087 members headed by Mrs. Anthony Bullock and Mrs. Miles Benham, sold 5,390 season subscriptions thus establishing a new record; while the Young People's Concerts broke all records by opening the season with Music Hall sold out to the last seat.

Already heard as soloists this season were:

Oct. 20-21, Jose Echaniz, pianist; Oct. 27-28, Igor Gorin, baritone; Nov. 3-4, Fritz Kreisler, violinist; Nov. 17-18, Norman Cordon, baritone; Nov. 24-25, Jose Iturbi, pianist.

The rest of the schedule follows:

Dec. 1-2, Ruth Posselt, violinist; Dec. 15-16, Zino Francescatti, violinist; Dec. 29-30, Daniel Ericourt, pianist; Jan. 5-6, no soloist; Jan. 12-13, Emanuel Feuermann, cellist; Jan. 19-20, William Murdoch, pianist; Feb. 2-3, no soloist; Feb. 9-10, Robert Casadesus, pianist; Feb. 16-17, no soloist; Feb. 23-24, Bartlett and Robertson, pianists; March 15-16, Bidu Sayao, soprano; March 29-30, E. Power Biggs, organist; April 5-6, Keith Falkner, baritone; April 12-13, no soloist.

The orchestra on Dec. 8 to 10 sponsors four gala performances of the Ballet Russe de Monte Carlo, for which the ensemble plays and Mr. Goossens conducts several of the performances.

The Young People's Concerts opened on Oct. 24 and Nov. 21, others are on Jan. 9, Feb. 6 and March 12.

New Works Programmed

Mr. Goossens, who has won international distinction as a composer and believes in keeping his audience informed on the newest works by living composers, presents throughout the year some of the worthwhile orchestral works of today; many of these are American premieres. This makes his season of especial value not only for the casual concert goer but for the student of music. In the first five concerts of this season he has offered the following compositions new to the audience: Eugene Zádor, Dance Symphony; Lully, Suite de Ballet, arr. by Mottl; Toch, Pinocchio, A Merry Overture; and the Brahms Variations and Fugue on a Theme by Handel, op. 24, orchestrated by Edmund Duncan-Rubbra.

EUGENE GOOSSENS, conductor of the Cincinnati Symphony Orchestra.

Photo by Paul Boris

Touring Schedule

Twenty-two out-of-town concerts for the orchestra have already been booked and negotiations for several others are not yet completed at this time of writing. Among the cities to hear the Cincinnati Symphony Orchestra this season are: Louisville, Ky.; Richmond, Ind.; Athens, Ohio; Asheville, N. C.; Charlotte, N. C.; Charleston, S. C.; Spartanburg, S. C.; Greenville, S. C.; Oxford, Ohio; Oxford, Miss.; New Orleans, La.; Mobile, Ala.; Montgomery, Ala.; Tallahassee, Fla.; Jacksonville, Fla.; Knoxville, Tenn.; Roanoke. Va.; Blacksburg, Va.; Delaware, Ohio, and Toledo, Ohio.

Friends' Group Organized

The latest developments include the organizing of The Friends of the Cincinnati Symphony Orchestra under leadership of Roger Kemper Rogan and for the purpose of raising a fund to provide financial requirements beyond current revenues, which are not sufficient.

The orchestra is administered by the Cincinnati Institute of Fine Arts provided by Mr. and Mrs. C. P. Taft, who gave one million dollars for this purpose, to which the public added two and a half million dollars. Other smaller endowments have been added to this fund.

A Board of Trustees, appointed by the president of the Cincinnati Institute of Fine Arts, is in charge of the orchestra. Its members are:

President, Lucien Wulsin; treasurer, Edgar Friedlander; secretary, John J. Rowe; W. Howard Cox, Mrs. J. Walter Freiberg, Herbert G. French, William H. Chatfield, Joseph S. Graydon, Mrs. William T. Semple and Louis T. More.

Officers and members of the board of trustees of the Cincinnati Institute of Fine Arts are:

Herbert G. French, president; George H. Warrington, vice-president; Louis T. More, vice-president; W. Howard Cox, treasurer; Lucien Wulsin, secretary; William H. Chatfield, Frank F. Dinsmore; E. W. Edwards, John J. Emery, Arthur Espy, Albert H. Freiberg, Joseph S. Graydon, James H. Hutton, Sr., Charles J. Livingood, Rev. John T. McNicholas, John J. Rowe, Hon. Robert A. Taft, Charles F. Williams, James G. Stewart.

Concerts are given in Music Hall, built in 1873 for Theodore Thomas and the May Festivals and noted for its excellent accoustics. Seating capacity is 7,000 for the pair of concerts. The attendance has increased about 100 over that of last year.

MARIE DICKORÉ

Institute Groups Active In Training Artists

Opera, Orchestra and Ballet in Cleveland Courses

CLEVELAND, O.—A continuously growing demand for orchestra, opera and dance training have made these departments important at the Cleveland Institute of Music.

Beryl Rubinstein, director and noted pianist, conducts the Institute's symphony orchestra, and Edward Buck of the cello department, the junior orchestra. Students in the orchestra department are prepared for symphonic ensembles. Classes in conducting under the direction of Boris Goldovsky receive instruction in baton technique and score reading.

Mr. Goldovsky is director of the opera department, open to advanced students and also to those of private voice teachers who wish to supplement their study with opera experience. In the combined course of opera and stagecraft a weekly class in the staging of opera is conducted by Richard Rychtarik.

The Institute opera repertoire includes Pagliacci, Cavalleria Rusticana, Faust, Carmen, Bastien and Bastienne, The Apothecary, Pygmalion, Andre and Denise, Gianni Schicchi, La Serva Padrona, The Marriage of Figaro, Hänsel and Gretel, Don Pasquale, and The Princess and the Pea.

The department of modern dance is headed by Eleanor Frampton, formerly of the Humphrey-Weidman School. Both Institute and outside students are enrolled, and participate in school productions whenever needed. Miss Frampton's ballet participated in Hänsel and Gretel. Dance classes take up study of movement and development of body control necessary for different types of movement and correct posture.

Cafarelli Opera Co. Opens Sixth Season

Cleveland Company Lists Three Performances in Masonic Hall

CLEVELAND, O.—With the performance of La Boheme on Nov. 3, the Cafarelli Opera Company, opened its sixth season. Carmela Cafarelli, soprano and harpist, is director of the company and Giuseppe Bamboschek the conductor.

Three performances are listed for the current season; Mignon being scheduled for Feb. 14 and Tosca on May 22. All are given in Masonic Hall with a seating capacity of 2,300.

The company numbers sixty with a chorus of forty-five, sixteen principals, sixteen in the ballet and thirty-five orchestral musicians. Guest artists frequently appear with the company which is supported by subscriptions and private contributions and gives performances for the benefit of a scholarship fund to provide training for operatic careers.

Wheeling Orchestra To Play Native Score

WHEELING, W. VA.—Among the novelties to be given this season by the Wheeling Symphony Society Orchestra, is one by its conductor, Antonio Modarelli, entitled Unto the Hills. Also listed is Paul White's Five Miniatures.

The orchestra of seventy musicians is practically seventy per cent professional and is supported by subscriptions, private contributions and ticket sales. The season, which opened on October 18 and continues to April 3 lists six concerts. Subscriptions this year show a ten per cent increase over last season and a growth of 100 per cent over the 1937-38 period. The orchestra was founded in 1929.

All concerts are in the Virginia Theatre, with a seating capacity of 1,400.

Philadelphia Orchestra in Toledo

TOLEDO, O.—If such were possible, the Philadelphia Orchestra under Eugene Ormandy increased their popularity among the music lovers of this city on Nov. 1, when they presented an all-Russian program at the Art Museum. It started with Moussorgsky and finished with Stravinsky, Scriabin and Tchaikovsky. The Scriabin Divine Poem carried listeners to rapturous enthusiasm and the Firebird Suite by Stravinsky was performed so magnificently that it brought forth thunderous applause. A. McL. T.

New Opera Listed For Cincinnati Zoo

19th Summer Season Will Be Under Fausto Cleva's Direction, Director Hild Reveals

CINCINNATI, O.—Summer opera is looking forward to its nineteenth season in the hope that the consistent and gradual increase in popularity of this only opera season in the United States during the summer period will become a permanent institution with a new home and an adequate endowment fund to insure the best staged and produced performances.

Oscar Hild, manager, has announced that Fausto Cleva of the Metropolitan will again be the conductor with one or two assistants. The organization is entirely professional and includes 54 members of the orchestra, 32 in the chorus, and a group of about 48 artists, many of whom are of international reputation. The six-week season opens the last week in June and closes in August.

Its popular name, Zoo Opera, is due to the fact that since its inception in 1921 it has been located in the open air theater of the Zoological Gardens where an audience of 3,600 can hear the performances. The attendance having increased about 18 per cent in these years with several evenings when the audience could not be accommodated, it was hoped that in the recent election a bond issue would be passed to enable the organization to build a larger auditorium in one of the parks where no admission charge, better parking facilities and better transportation would aid the movement. However, the bond issue was voted down.

Plans that are in abeyance include a series of performances in the far west in early June before the season opens here; and the premiere of an opera based on Scott's Lady of the Lake.

The Cincinnati Summer Opera is supported by a public subscription guarantee fund for which a drive is made every spring, and the sale of season tickets and single admission tickets. Last summer abnormal weather conditions in which rain fell or threatened on more than one-third of the thirty-six nights of the regular opera season figured as a major factor in the loss of approximately $10,000. However, this was the smallest deficit in past years. Attendance figures had reached a new high mark. M. D.

Hollywood Is Host to San Francisco Opera Forces

Visiting Company Impresses in Performances Ranging from Tristan to Otello, with Eminent Artists—Pasadena Also Hears Pons in The Barber

(Continued from page 5)

are well represented, while interested auditors come from Arizona, New Mexico and Nevada. Over 250 students and teachers from the University of Arizona came in chartered buses to the 1939 season.

The first Los Angeles visit of the San Francisco Opera, in 1937, was sponsored by the Junior Chamber of Commerce, and the venture made a profit for both organizations. The 1938 season was underwritten by private Los Angeles sponsors; the season showed a deficit. The 1939 season was not underwritten, and is estimated to have shown a slight profit, although figures have not been released.

Rigoletto Opens Series

A brilliant performance of Verdi's Rigoletto opened the week of opera presented by the Company visiting San Francisco in the Shrine Auditorium on Nov. 6, with the huge auditorium crowded to its full 6000 capacity as musical, movie and social celebrities turned out en masse.

Lawrence Tibbett gave the title role a characterization of much finesse, tastefully avoiding extreme, yet offering full emotional scope. Lily Pons made a visually charming Gilda, singing with a youthful elan that found immediate response from her auditors. Frederick Jagel sang the Duke of Mantua with routined ease and complete assurance, Sandra Gahle showed a voice of promise and histrionic talent as Maddalena, and Norman Cordon supplied an efficient Sparafucile. The production was beautifully mounted by Armando Agnini. Conductor Gennaro Papi held the opera together with unerring skill. The chorus sang with gusto.

Marjorie Lawrence Wins

Wagner's Die Walküre was given an excellent presentation, Nov. 7 under Erich Leinsdorf.

Marjorie Lawrence, making her first appearance here, scored both vocally and histrionically as Sieglinde. Kirsten Flagstad, Brünnhilde, was warmly applauded, and Lauritz Melchior interpreted Siegmund with skill. Julius Huehn made an impressive Wotan in appearance, though somewhat lacking in vocal power. Norman Cordon provided a suitably malevolent Hunding.

The Barber at Pasadena

The company went to the Civic Auditorium in Pasadena for Rossini's Barber of Seville on Nov. 8. Lily Pons offered a completely captivating Rosina. Richard Bonelli provided a merry and ebullient Figaro throughout, and Nino Martini was a personable and sweet-toned Almaviva. Norman Cordon made an excruciatingly funny Don Basilio. Louis d'Angelo's Doctor Bartolo was highly amusing, and Hertha Glatz supplied deft comedy touches as Bertha. Papi conducted with surety.

Otello Impresses

Lawrence Tibbett was the villain of the production but the hero of the presentation on Nov. 9, as the San Francisco Opera Company returned to the Shrine Auditorium for Verdi's Otello. His characterization of Iago made the insidious wiles of Otello's tempter fully believable, acting with a deftness which wasted neither gestures nor attitudes.

Giovanni Martinelli's experienced artistry in the title role made a sterling interpretation. Elisabeth Rethberg was far from convincing as Desdemona, and was not at her vocal best. Thelma Votipka made an appealing Emilia and Ludovico Oliviero a competently routined Cassion. George Cehanovsky displayed a good baritone as Montano, while Louis d'Angelo as Lodovico and Paul Walti as Roderigo completed the cast. Gaetano Merola conducted but did not extract full value from the score. The chorus sang competently but lacked vitality, particularly in the first act.

A SCENE IN MANON,

as given by the San Francisco Opera. Left to right, Tito Schipa as Des Grieux; Bidu Sayao as Manon; Richard Bonelli as the elder Des Grieux.

Tristan Wins Listeners

A magnificent performance of Wagner's Tristan und Isolde thrilled the auditors on Nov. 10. To the superb Isolde of Kirsten Flagstad and the heroic Tristan of Lauritz Melchior was added a new and unexpected factor of equal value, the leadership of a young American musician, Edwin McArthur, whose Los Angeles debut proved him a conductor of the first rank.

Flagstad's Isolde shone with luminous power that held her audience enthralled. Her perfectly placed and focused voice soared above and through the orchestral mass to deliver the vocal lines with telling effect from the restrained ardor of the first act to the ecstatic passion of the second and the poignant grief of the third. Melchior's Tristan was a worthy complement. His challenging tones rang with vigor and appeal, and his delineation of the character was cast in heroic mold.

McArthur Amazes Audience

The conducting of McArthur came as a surprise swiftly transformed into amazement, for the young man from Denver, known hitherto only as an accompanist, proved himself the best conductor of the season and a leader of such signal ability that an outstanding baton career is a safe prophecy. He handled his large orchestra with perfect mastery and control, shading and balancing with surety, and gave clarity to every stage cue. Emerging as an unknown, he was granted an ovation before the third act.

Hertha Glatz supplied an excellent Brangäne, with a voice of appealing timbre. Julius Huehn sang a splendid Kurvenal, with warm voice and authoritative action. Norman Cordon was a dignified King Mark, giving pathos to his second act scene. Cehanovsky showed vocal quality as Melot. Staging by Herbert Graf was highly effective, and the chorus of sailors reflected credit on their mentor, William Tyroler.

Concluding the season by the San Francisco Opera, Massenet's Manon was given a pleasing performance to a crowded house in the Shrine Auditorium on Nov. 11, though unfortunately its intimacy was swallowed in the huge auditorium and the light voices of the three leading roles often covered by the large orchestra.

Tito Schipa was the popular favorite in the role of the ardent Chevalier des Grieux which he portrayed with routined ease and polish, singing with the voice of experience. The petite Brazilian soprano, Bidu Sayao, carried the title role with charming grace and musicianly phraseology, with a light voice of incisive timbre. She danced the Gavotte as she sang it, and won emphatic plaudits for its rendition. Lescaut was given smoothly by Richard Bonelli, though he was not vocally at his best. Norman Cordon made a powerful Count des Grieux. De Bretigny was interpreted with polish and aplomb by Cehanovsky. Andre Ferrier supplied skillful acting as Morfontaine. The opera was well mounted by Armando Agnini, and attractively costumed. Numerous cuts were made; the entire Cours la Reine scene was omitted and the Gavotte transferred to the fourth act. Merola, general director of the company, conducted with evident knowledge of his score.

WHEN THE CHORUS SANG OFFSTAGE

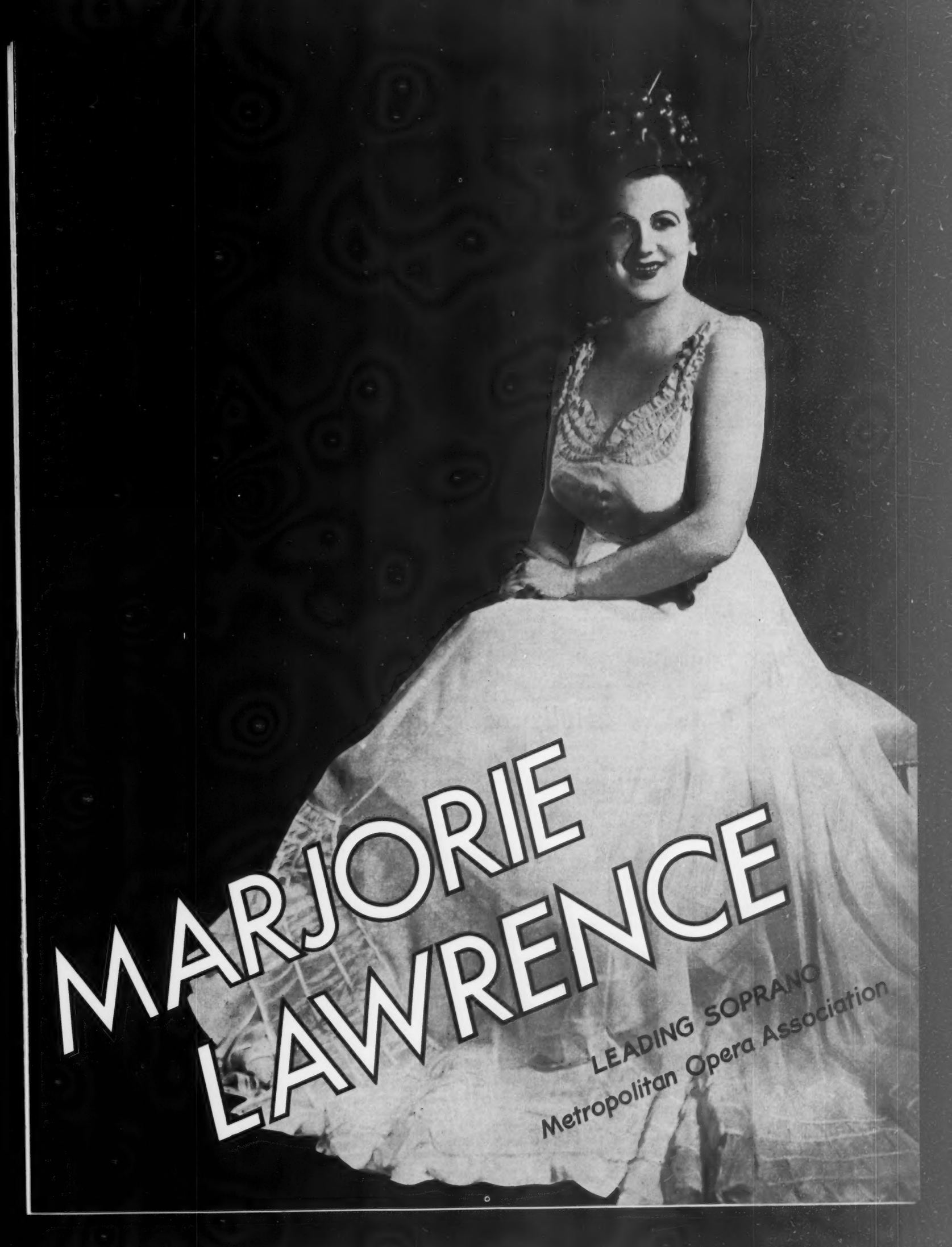
listeners at the San Francisco Opera performances heard only the sound, but this is what really was happening behind the scenes. William Tyroler (back to spectators) is conducting.

Marjorie Lawrence Sings Brünnhilde in San Francisco

SAN FRANCISCO.—In the second performance of Die Walküre by the San Francisco Opera, Marjorie Lawrence made a sterling and memorable local debut as Brünnhilde. There was fire and power, musical instinct and dramatic intelligence in every finely modeled line she sang, and her voice is a beautiful instrument.

To her, perhaps, may fall the bulk of the great Wagnerian roles in the future, and if so, both the music of Wagner and the art of singing will be well served.

ALFRED FRANKENSTEIN


MARJORIE
LAWRENCE
LEADING SOPRANO
Metropolitan Opera Association

Los Angeles Hears New Modern Scores

Schönberg, Toch and Achron Works Done by Pro Musica—Soprano and Dance Lists

LOS ANGELES.—Contemporary music by Arnold Schönberg, Joseph Achron and Ernst Toch was presented by the Los Angeles chapter of Pro-Musica in the Women's Athletic Club, Nov. 12, as the opening program of the season under the presidency of Mary-V Holloway. Schönberg's lovely Verklärte Nacht was heard in its original form for string sextet, played by the Kaufman String Quartet, Louis Kaufman, Grischa Monasevitch, Raymond Menhennick and Julian Kahn, assisted by Michel Perriere, viola, and Kurt Reher, cello. A set of seven Statuettes for piano by Achron was splendidly performed by Lillian Steuber, who played with firm, round tone and artistic finesse.

Ernst Toch's new Quintet for piano and strings had its first performance here, and was given by the Kaufman String Quartet with the composer at the piano. Its four distinct movements were closely related without being repetitious, the themes being developed with consummate skill and a pervading feeling of motion. The Lyrical Part, as the first movement was titled, was elegaic in character, waxing effusive at times. The Whimsical Part was expressed in sinuous passages, the strings muted. The Contemplative Part was a theme stated by the cello and solemnly discussed at length by the strings and the piano in alternation and finally together. The concluding Dramatic Part was fervent of expression and strongly climaxed.

Elizabeth Davis' Debut

A young soprano, Elizabeth Davis, made her debut recital at the Hollywood Woman's Club on Nov. 5. Billed as a Jenny Lind memorial concert, the singer appeared costumed as Jenny Lind for the latter half of the program. She showed attractive stage presence and poise and possesses undoubted promise, but is not yet ready for concert appearance. Handel, Paradies, Schumann and Verdi items began the program, which included Rose Softly Blooming from Spohr's now happily forgotten opera, Zemira and Azore. Best rendered were a Swedish folk song and Thrane's Norwegian Echo Song. Henry Korn, assisting artist, gave two tastefully sung Schubert Lieder, and cooperated in a duet from Mozart's Don Giovanni. Well balanced accompaniments were provided by Richard Tetley-Kardos, who showed musicianly pianism in a solo group of Debussy and Scriabin numbers.

Dance Group Appears

Lester Horton's Dance Group was presented by Merle Armitage in the Philharmonic Auditorium on Nov. 3, and received with enthusiasm. Horton's originality and independence of choreography were admirably expressed in a five-part work, Tierra y Libertad! dealing with Mexican history, with vocal commentary, also utilized in Something to Please Everybody, a collection of varied episodes. Horton appeared in a clever satire on the Oriental dance. Belle Lewitzky, Brahm van den Berg, Kita Van Cleve, Patrice Brooks, Eleanor Brooks, June Fulton and Patricia McGrath comprised the well trained company.

RICHARD DRAKE SAUNDERS.

A REHEARSAL OF DIE WALKÜRE

by the San Francisco Opera. Left to right, Kirsten Flagstad as Sieglinde; Norman Cordon as Hunding; Lauritz Melchior as Siegmund.

Hollywood Jottings

To Andres de Segurola, formerly a leading artist of the Metropolitan Opera Company and now a vocal teacher in Hollywood, goes the largest share of credit for inducing the management of the Hollywood Bowl to present the series of grand operas which have latterly proven their greatest popular attraction. He personally supervised production of Faust, Cavalleria Rusticana, Pagliacci and Carmen in 1934, and Aida, Traviata, Lohengrin and Eugen Onegin in 1935. These operas were presented in concert form only, as the schedule did not permit rehearsal of performances with full paraphernalia.

But in the summer of 1936, Maestro de Segurola was director of production in a complete performance of Pagliacci which was immediately acclaimed by critics and public as one of the most artistic and satisfactory spectacles ever given in the Bowl. He now enjoys the gratifying satisfaction of seeing grand opera permanently established in the Hollywood Bowl.

However, de Segurola is fighting at present another battle for another idea of which he has been a staunch crusader. He wants to see the operas offered to our public in the vernacular. The great majority of our public is hoping he will again be the winner.

* * *

The Los Angeles Oratorio Society under Richard Lert will this season give a premiere performance with the Philharmonic Orchestra of Elinor Remick Warren's new work, The Passing of King Arthur, for orchestra, chorus, tenor and baritone soli. Frances Stults Campbell, president of the chorus, has announced a $200 scholarship will be given this year for the best voice among the chorus members, the scholarship to be used for private voice training in Los Angeles.

* * *

Fannie Dillon's Shimmering Pool was introduced to a San Fernando Valley audience Nov. 16 when Winifred Byrd opened the Cultural Arts Assn. concert series in Van Nuys. . . . A Phi Beta benefit was given Nov. 17 in the Wilshire-Ebell Fine Arts Theatre. . . . Homer Simmons is giving a Monday evening piano recital series called Adventures in Bach. . . . Inauguration of a series of six chamber musical recitals to be held on the second Sunday of each month took place Nov. 12 at the home of Victor Aller.

* * *

Some notable personality of stage or screen is present at each of the musical evenings by Maestro Pietro Cimini for the benefit of his voice pupils, who on these occasions are singing both individually and in groups and accustoming themselves to singing before an audience. Cimini alternates his teaching of voice and coaching with the conducting of operas and concerts, and for eleven seasons has been a conductor in the Hollywood Bowl and for ten years conductor with the San Francisco Opera Company.

The forthcoming volume, Music and Dance in California, is to be the most comprehensive book yet written on musical activities in the State, according to publisher William Perlman and editor Jose Rodriguez. The history and development of music in the West will be treated in articles by noted authorities. A portion of the volume will be devoted to biographical sketches of leading musical figures. The book is now being prepared by the Bureau of Musical Research.

San Jose Orchestra Has City Subsidy

SAN JOSE, CAL.—The San Jose Symphony Orchestra will give two concerts during 1939-40, beginning in January and concluding in April. The orchestra, founded in 1935, is made up of seventy professional and amateur players. Willem Van Den Burg is the conductor and Dr. Charles M. Richards the associate conductor.

It is supported partly by a subsidy from the city and through subscriptions. The concerts are given at the San Jose Civic Auditorium.

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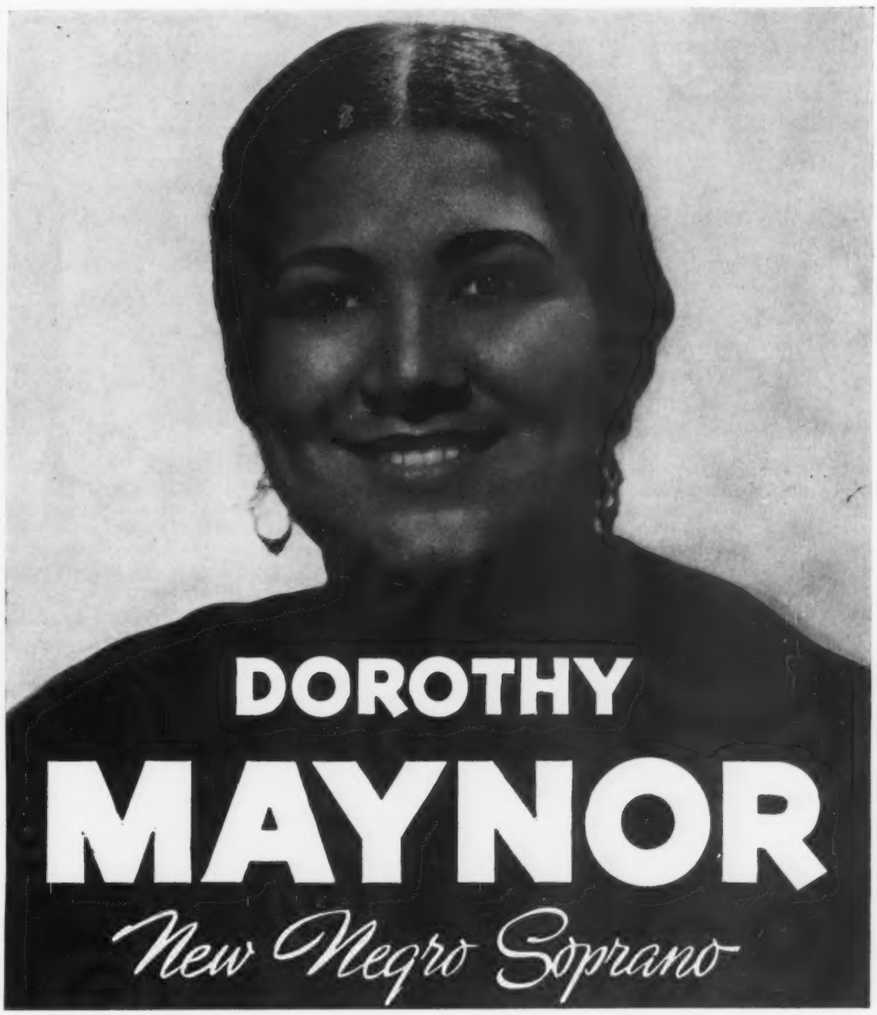

NEW YORK TIMES

DOROTHY MAYNOR IN DEBUT RECITAL

Young Negro Soprano Sings Before Capacity House in Town Hall

By OLIN DOWNES

When Dorothy Maynor, the young soprano of Negro descent, made her New York debut last night in Town Hall, she faced as many people as had been able to secure seats for the occasion, and volleys of flashlight photography, and a gathering of personages as well as music-lovers. For the fame of Miss Maynor had preceded her. Her performance at an informal occasion last Summer during the Berkshire Symphonic Festival, coupled with the publicity resulting from her achievement, had secured her public in advance of last night's occasion, and predisposed the audience in her favor. . . .

Before many minutes had passed she had proved her exceptional equipment.

Character of Voice

For Miss Maynor's voice is phenomenal for its range, character, and varied expressive resources. It is equally adapted to lyric or dramatic and coloratura measures. The voice has power as well as rich color. The upper tones can be widely dramatic, and need never be forced. There are many different tone-qualities available, and the voice, because of the singer's sensibility, changes color constantly in response to mood and dramatic inflection.

. . . She proved that she had virtually everything needed by a great artist—the superb voice, one of the finest that the public can hear today; exceptional musicianship and accuracy of intonation; emotional intensity, communicative power. Her breath control is extraordinary, and it enables her to phrase with wonderful beauty and distinction of melodic line, and to maintain an exquisite pianissimo. . . .

Sings "Louise" Air as Encore

There were unforgettable performances of such songs as the Handel "Sleep, Why Dost Thou Leave Me"; certain of the Schumann and Schubert songs; passages of Mozart, notably in the Pamina aria, and the superb performance of the air from "Louise." . . . Here she was the consummate artist.

The simplicity of Schubert is almost an infallible test of a singer's sincerity, and with the first notes of the "Gretchen am Spinnrade" the singer had seized her audience. . . . In "Ave Maria" the voice was played upon as an instrumentalist would play upon his violin, with an effect of unforgettable feeling and beauty. . . . She should be able to reach almost any height as one of the leading concert singers of her generation.—Nov. 20, 1939

NEW YORK SUN

SENSATION MADE BY NEGRO SOPRANO

Dorothy Maynor Excites Capacity Audience

By OSCAR THOMPSON

A remarkable new Negro soprano, Dorothy Maynor, daughter of a Virginia Methodist minister, made an exciting first appearance in Town Hall last night. Though perhaps not twenty persons among those present had heard her sing a note, the cards plainly were stacked for a sensation. What had been written and said about Miss Maynor's informal debut at the Boston Symphony Orchestra's picnic last summer had prompted such curiosity that she drew a capacity house. She did not need to sing to evoke the first rousing applause. But when she did sing, the putting of palm to palm was prodigious.

Plump, smiling Miss Maynor should go far. She has all the basic requirements for unusual success. In recent memory few vocalists have begun their careers with such ready acclaim. Few have had the gifts that Miss Maynor clearly possesses in prodigal abundance. But not everything that she did last night was of the level of these gifts. . . .

But when fully half a singer's work is exceptional—and some of it phenomenal—it is not easy to say that she should have waited a year or two for the triumph that came to her so easily last night. Her best was equal to the best of its kind anywhere. . . .

Beauty Chiefly in Soft Voice

The beauty of the voice—and it is no ordinary beauty—is in its mezzavoce, piano and pianissimo. Though excitement placed a handicap on the singer in her opening Bach air, the soft tones with which she floated Handel's "O Sleep" were of delicious color and texture. One might wait a lifetime to hear Schumann's "Du bist wie eine Blume" sung with such exquisite sensitivity. Schubert's "Du bist die Ruh," if not quite so impeccable, and "Ave Maria," the latter an extra, had the same magical soft glow. . . .

Miss Maynor sang with a plentitude of feeling and with a fine command of lyric line. Her Negro spirituals had the charm of an infectious personality, though the tonal refinement with which they were sung took from them something of their racial tang. But, to repeat, Miss Maynor should go far, so distinctive and appealing is her tone at its best, and so limitless would seem to be the possibilities of her vocal technic.—Nov. 20, 1939.

"One of the Finest Singers I Have Ever Heard"
KOUSSEVITZKY

Hailed In Town Hall Debut

Dorothy Maynor's Voice Exceptional

By MILES KASTENDIECK

One of the great debuts of our time took place in Town Hall last night. Dorothy Maynor, the new Negro soprano, with a voice so magnificent that it must be ranked among the very few truly great voices of the day, made musical history in her first public recital. News of what might happen had spread as the result of the attention she had attracted when she sang for Koussevitzky at the Berkshire Festival last August. The result was that a capacity audience assembled, confident that they were to hear something out of the ordinary. They did. Their memory of this event will probably span a lifetime. In short, she was marvelous.

Through arias, lieder and spirituals, Miss Maynor sang her way with unaffected grace, noteworthy poise and natural manner. This was her big moment and she came through nobly. She has everything that a singer could want in a voice; she has an interpretative sense that promises her development into a true artist; she has a production that except for a few small matters readily corrected, is founded on perfect breath control; and she has a winning personality. What a future lies before her if she is wisely managed.

Brooklyn Eagle, Nov. 20, 1939

Engaged: **N. Y. Philharmonic Orchestra—Jan. 16, 1940**
Boston Symphony Orchestra—Feb. 25, 1940

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San Francisco Orchestra to Offer Milhaud Novelty

SAN FRANCISCO.—This city looks forward to its most successful orchestral series in many years, according to Howard Skinner, recently appointed manager of the San Francisco Symphony Orchestra as successor to the late Peter Conley. Skinner's prediction is based upon a notable increase in the advance sale of tickets for the 28th season, scheduled to open December 8 at the War Memorial Opera House.

As usual, the orchestra, now entering its fifth year under the direction of Pierre Monteux, will present two separate series of concerts, one under the sponsorship of the Musical Association of San Francisco, of which Mrs. Leonora Wood Armsby is president, and one under the sponsorship of the Art Commission of the City and County of San Francisco, of which Joseph H. Dyer is secretary.

Solo Artists to Appear

The Musical Association series consists of 12 pairs of concerts at the Opera House at bi-weekly intervals between December 8 and April 19. Four of these pairs will be without soloist. Guest artists for the others are Igor Stravinsky, composer-conductor; Sergei Rachmaninoff, pianist; Jascha Heifetz, violinist; Jussi Bjoerling, tenor; Alec Templeton, pianist; Carlos Chavez, composer-conductor; Walter Gieseking, pianist; and the Coolidge String Quartet.

The Art Commission series, supported by municipal funds, consists of five concerts at the Civic Auditorium and eight performances by the Monte Carlo Ballet Russe at the Opera House. In the Civic Auditorium concerts the guest artists will be Leopold Stokowski, Lotte Lehmann, John Charles Thomas and Josef Hofmann; at one of these concerts Monteux will direct the first American performance of Milhaud's "Christopher Columbus," with the Municipal Chorus and soloists.

A series of broadcasts for the Standard Oil Company of California, a few concerts in Berkeley, San Jose and other nearby towns, and a short series of Young People's concerts, to be given late in the season under Ernest Schelling's direction, complete the orchestra's plans for 1940.

Collegiate Groups

Other musical groups are features of the program in various colleges.

The University of California Symphony Orchestra, conducted by Albert Elkus, gives three concerts at the Gymnasium for Men on the campus, with soloists. All the players are amateurs.

The Stanford University Orchestra is conducted by Ferenc Molnar, former violist of the Roth Quartet, who recently joined the Stanford faculty. This is a small string group of students just getting under way.

There are also smaller orchestras, in Fresno, Santa Rosa and Modesto.

MRS. LEONORA WOOD ARMSBY, MR. and MRS. PIERRE MONTEUX

at Mills College, Cal., when the honorary Doctor of Music degree was conferred upon the conductor of the San Francisco Symphony.

WILLEM VAN DEN BURG,

associate conductor of the San Francisco Symphony Orchestra, and conductor of the Sacramento and San Jose Orchestras.

Sacramento Orchestra Led By Van Den Burg

SACRAMENTO, CAL.—The Sacramento Symphony Orchestra, will play its first concert of the season on December 6. There will be three concerts, the last on April 19. Willem Van Den Burg, who also directs the San Jose Symphony, is the conductor.

The support of the orchestra is derived entirely from the ticket sale, and the personnel of fifty-five, is both professional and amateur.

Mrs. Winifred Lucia Fisher is business manager of the orchestra, which was founded in 1933, and president of the Symphony Council. The concerts are given at Memorial Auditorium, seating 5,000.

HARRIET EELLS

MEZZO-SOPRANO

"Harriet Eells ranged into fields rarely touched in conventional program-building. Such a program is a difficult and courageous undertaking, for it postulates a command on the part of the singer of diverse styles."
...GAMA GILBERT, N.Y.TIMES

"She has a many-sidedness of mind that entitles her to spokesmanship. Her tone is light but fine, of glacing color and of an essential gracefulness of phrase which is as much a matter of intelligence as it is of vocalism."
...EUGENE STINSON, CHICAGO DAILY NEWS

"There is a particularly spirited feeling for the tragic and the dramatic in Miss Eells' approach, yet the more tender moods were faithfully portrayed."
...HERBERT ELWELL CLEVELAND PLAIN LEADER

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Morini Calls U. S. "Musical Mecca"

Calling this country the "Mecca of the world-famous artists of Europe," Albert Morini, concert manager, who recently enlarged his New York offices, has pointed out that "America has assumed the dominant role in musical activities."

Not long ago, it was Europe who played host to the many American artists for whom Mr. Morini arranged extensive tours. These included Stell Anderson, the Manhattan String Quartet, Westminster Chorus of Princeton, N. J., The Yale Glee Club of Yale University, Eleanor Steele and Hall Clovis.

Photo © by Leon Elzin

ALBERT MORINI

"Today there is a steady stream of notables arriving from European shores who will make their homes in this country," said Mr. Morini, who was responsible for Mario Castelnuovo-Tedesco's coming here. The Florentine composer-pianist, recently heard as soloist in the world premiere of his Second Piano Concerto with the New York Philharmonic-Symphony, is the first of many European musicians whom Mr. Morini will introduce here, who he feels will "enrich this country's musical life by their presence."

Among those whom he plans to have appear is the modern French composer, Darius Milhaud, whose works, like those of Castelnuovo-Tedesco, are familiar to audiences throughout the country.

Although Mr. Morini has been active in European negotiations, he has not limited his activities solely to them. He is arranging American tours for many American artists. Having already extended his concert activities to Mexico and South America, Mr. Morini intends, when the foreign situation permits, to combine all these concert fields, with the United States as his central headquarters.

S. B.

Ward-Belmont Artist Series Launched

NASHVILLE, TENN.—Hilda Burke opened the Ward-Belmont Artist Series. The second concert of the Artist Series was given Nov. 9 by Zino Francescatti, French violinist. Remaining concerts are to be given by Marcel Dupré, Daniel Ericourt, and Kathryn Meisle.

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Suzuki

"Hertha Glatz, in the role of Brangaene, did her finest work of the season. Both in person and voice she is a Brangaene altogether fitting as companion to Madame Flagstad, which is the biggest mouthful of praise I can think of at the moment."

Alfred Frankenstein, San Francisco Chronicle, November 3, 1939

"PRAISE GIVEN HERTHA GLATZ AS BRANGAENE" (Headline) Flagstad and Melchior, both at their very best gave one of their incomparable duo portrayals of the title roles and in **Hertha Glatz** they had **the most accomplished mixer of the love potion on record here. Miss Glatz' voice was able to cope with the terrific demands of the Brangaene role** in the first act without obvious difficulty and she was as convincing an actress as Wagner permits his Brangaene to be. **She satisfied the eyes and the ears** and, as is the case with all Brangaenes, did even better work in the second act than the first. She proved **an invaluable addition to the roster of Wagnerian artists."**

Marjory M. Fisher, San Francisco News, November 3, 1939

"Hertha Glatz combines a good warm contralto voice with sure musicianship and high stage intelligence."

Alexander Fried, San Francisco Examiner, October 19, 1939

●

Recitals this season in the following cities

Cincinnati, Highland Park, Jacksonville, Edmonton, Regina, Brandon, Northfield, Fort Wayne, Kingston, Peterborough, Paterson, Middletown, Springfield, Columbus, Montreal, Haverhill, Quebec, Ottawa, Grinnell, Waterloo, Princeton, Danville, Muncie, Grand Folks, Baltimore, New York.

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Philadelphia Return of Stokowski Heralded by Scintillant Readings

Conductor Leads Orchestra—Luboshutz at Curtis Institute

PHILADELPHIA.—Leopold Stokowski returned to Philadelphia to conduct the Philadelphia Orchestra for three weeks, beginning with the concerts of Nov. 10, 11 and 13, when he gave a magnificent program—Handel's Overture in D minor, Mozart's symphony in G minor, the great Bach Passacaglia in C minor transcribed by Stokowski, and the Tchaikovsky symphony No. 6. The orchestra again demonstrated the fact that it plays under Dr. Stokowski as it rarely does under any other conductor. The spirit and verve, the clarity of tone, and phrasing, the delicacy of nuances, were all evident to a marked degree.

Lea Luboshutz, violinist, and Edith Evans Braun, pianist, gave an outstanding sonata recital in Casimir Hall at the Curtis Institute of Music, on Nov. 10, before a capacity audience. The American premiere of Rosario Scalero's concert sonata after Pugnani was the first offering, and a delightful one, followed by the Respighi sonata in B minor, magnificently done, with the Sibelius sonatine in E major, op. 80, closing the program, and showing Sibelius in a uniquely happy mood. Both artists were recalled many times.

M. M. C.

Scranton Productions Sponsored by Guild

Gatz Conducts Performances Given in English—3 Listed

SCRANTON, PA.—Three performances of opera are planned this season under the auspices of the Scranton Civic Opera Guild for this city. The Guild, of which Joseph T. McDonald is president, presents the American League for Opera, of which Dr. Felix M. Gatz is executive director, under the honorary auspices of the University of Scranton.

DR. FELIX M. GATZ

Dr. Gatz conducts the performances which are given in the Temple Theatre with a capacity of 1,822. Founded a year ago, the company comprises twelve principals, a chorus of twenty and an orchestra of twenty-five. Guest artists are engaged for performances.

Starting on Dec. 1 with La Traviata, it is planned to give Il Trovatore on Feb. 2 and The Barber of Seville on April 12. Last season the organization gave Il Trovatore in English, and this plan will be observed again. The work is supported by subscriptions.

Reading to Hear Yeomen

READING, PA.—The Reading Civic Opera Society opens its new season on Dec. 5 with a performance of the Yeomen of the Guard in the Rajah Theatre seating 2,000. Organized in 1924, the company was reorganized in 1936 and includes a membership of fifty. Principals are selected in each instance from the chorus and, when not singing in leading roles, again serve in that capacity.

Fred Cardin is musical director with Willard H. Mohn as dramatic director. On May 7 the company plans to present Countess Maritza. Orchestral players are engaged for each performance.

Municipal Commission Aids Allentown Opera

Sponsors 2 Annual Productions By Group—Season Under Way

ALLENTOWN, PA.—Founded in 1935, the Municipal Opera Company of Allentown, is sponsored by the Recreation Commission. The company, under the general direction of Errol K. Peters gives two home productions each season with its company of sixty. There are twenty principals, forty in the chorus, fifteen in the orchestra and a ballet of sixteen. Guest artists are engaged for performances which are given in the Lyric Theatre with a seating capacity of 1,400.

In addition to Mr. Peters, the directors are Frances Gudie, for dancing, and John A. McCollom, dramatic head. The season opened on Nov. 30 with a performance of The Sorcerer.

Laura Nell Thrift New Secretary of Sigma Alpha Iota

Laura Nell Thrift has been appointed secretary of the New York headquarters of Sigma Alpha Iota to succeed Jettie Denmark Goerk, who has resigned to devote herself more extensively to professional duties.

The new secretary, a native of Virginia, received her B.A. degree from Duke University. While at college she was assistant organist at Trinity Methodist Church, Durham, N. C., and also at the university chapel. Miss Thrift studied organ with Porter Heaps and piano in Chicago with Howard Wells. Later at the American Conservatory, she took organ courses with Edward Eigenschenck, composition with Jeanne Boyd and orchestration with Leo Sowerby. She was initiated into Gamma Chapter in 1936 and also received her bachelor of music degree.

In 1937 Miss Thrift came to New York. Affiliating with Alpha Theta Chapter she became vice-president in 1938 and now is secretary.

Westminster Choir to be Heard With 3 Major Orchestras

The Westminster Choir will appear with three major orchestras this season. On Dec. 2 in Carnegie Hall, New York, they participate in Beethoven's Ninth Symphony with the NBC Orchestra under Arturo Toscanini's baton.

On Dec. 8 and 9 the chorus will be heard with the Philadelphia Orchestra in that city in Rachmaninoff's Bell Symphony, the composer conducting, and also in Carnegie Hall, New York, in the same work.

The chorus assists the New York Philharmonic-Symphony Society on April 11, 12 and 14 in the world premiere of Moby Dick, by Bernard Herrmann.

Photo by De Bellis, N. Y.

Lotte Lehmann

World Famous Soprano of the Metropolitan Opera Co.

"FIRST LADY OF SONG"

"LOTTE LEHMANN IS A GREAT WOMAN AND A GREAT ARTIST."

—Rochester Evening News.

NEW YORK TIMES, October 18, 1939:

Lotte Lehmann was at Town Hall again last night delighting an overflowing house with that art by which she is uniquely identified.

NEW YORK POST, October 18, 1939:

Lotte Lehmann sang her recital at the Town Hall last night to a capacity audience. This is as it should be for there is no more musically satisfying event in the course of a season than a Lehmann recital.

NEW YORK SUN, October 18, 1939:

For many of the houseful of listeners in Town Hall the music season began only last night with the reappearance there of Lotte Lehmann in song recital. Many artists have the ability to command respect, admiration or enthusiasm from their listeners, but Mme. Lehmann is one (among a choice group) who also enjoys the affection of her public. . . .

NEW YORK HERALD TRIBUNE, October 18, 1939:

The individually lovely texture of her voice has never seemed more entrancing.

NEW YORK WORLD-TELEGRAM, October 18, 1939:

In superb control of every artistic resource Lotte Lehmann enjoyed in Town Hall last night what was probably her greatest local triumph. From the start it was evident that the singer was in top vocal form. Her tones poured out freely and easily and she colored them with her usual mastery. And of course she treated each Lied to a reading that laid bare its soul. . . . Phrasing, tone, text and style were blended into living lyric wholes. Perhaps the most remarkable interpretation of all—remarkable for complete realization of mood—was that of Schumann's "Die Kartenlegerin," a marvel of telling characterization.

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RCA-VICTOR RECORDS

"A GIRL OF 20 WINS RAVE AT OPERA DEBUT"

(Headline) *Edward Barry, Chicago Tribune*
November 8, 1939.

"The brilliant Thomas score affords splendid opportunities for the coloratura who is alert to them.

VIRGINIA HASKINS

PRODUCT of the RAISA-RIMINI

School of the Opera, took full advantage of all of them."

—W. J. B., Chicago Journal of Commerce

"Virginia Haskins, making her operatic debut as Filina almost stole the show with a beautiful, well placed soprano."

—Dan Smyth, Chicago Daily Times

"Miss Haskins, a coloratura, made the most successful sort of debut it is possible to make, one founded on solid worth."

—Eugene Stinson, Chicago Daily News

"Miss Haskins won the hearts of her audience."

—Rene Devries, Chicago Herald-American

A newcomer, Virginia Haskins, appearing like an infant prima donna in the taxing role of Filina, soon won the hearts of her audience by the charm and purity of her song and the artless grace of her demeanor. The "Polonaise" found her a coloratura capable of coping with the technical difficulties easily and accurately. The young debutante may well be proud of her success, which indicated good preparation for this and further appearances.

—Rene Devries in Chicago Herald-American

A newcomer, Virginia Haskins, making her operatic debut as Filina, almost stole the show with a beautiful, well-placed soprano.

—Dan Smyth in Chicago Daily Times

VIRGINIA HASKINS and TITO SCHIPA

A GIRL OF 20 WINS RAVE AT OPERA DEBUT

Virginia Haskins is a natural born coloratura whose voice is of a delicate but firm texture, whose agility makes light of the most fearfully involved and rapid passages, and who never forgets that vocal fireworks are an abomination unless they are every moment a delight to the ear. The voice never became stony and hard. Its brilliance was the easy brilliance of jewels.

Miss Haskins phrased with an intoxicating grace. The music never ran away from her, but was kept well under control so that singer and audience both could occasionally linger over and revel in some more than usually luscious passage.

The singer's tiny grace of person and her utter at homeness on the stage detracted nothing from the favorable impression she made. If a reporter may turn prophet for a moment, this little artist without any important fault will find a distinguished place for herself in the uncrowded coloratura field.

—Edward Barry in Chicago Tribune

Virginia Haskins' first performance with the Chicago Opera and Gladys Swarthout's first local performance as Mignon were the novel elements in the Opera's Monday evening bill and in addition there was the unmatchable and reassuring artistry of Tito Schipa.

Miss Haskins, a coloratura, made the most successful sort of debut it is possible to make, one founded on solid worth. Her voice is light but of extremely lustrous quality; correct placing and good diction give it both ample carrying power and extreme agility. In addition, she has a rare composure and great charm of presence; her musicianship was perfection. She sang splendidly throughout her role, and the Polonaise, sung with a really touching excellence, met with enormous approval from a crowded house.

—Eugene Stinson in Chicago Daily News

The brilliant Thomas score affords splendid opportunities for the coloratura who is alert to them. Miss Haskins, product of the Raisa-Rimini school of the opera, took full advantage of all of them. We venture to say that few lovelier Filinas have coquetted as convincingly in this part. Her tutors may well feel proud of her. Her Polonaise, "Io Son Titania," came clearly and effortlessly in tones in which there was no faintest sign of the shrillness into which coloraturas are sometimes betrayed by this brilliant and exacting aria.

—W. J. B. in Chicago Journal of Commerce

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Operatic Variety Provided For Philadelphia

Metropolitan Season Augmented By Several Groups as Local Singers Receive Hearings

PHILADELPHIA.—In addition to the annual season by the visiting Metropolitan Opera Association, this city supports several other groups, all of which give local performances.

The Philadelphia La Scala Opera Company is a non-profit company, organized by music-loving citizens with the purpose of establishing permanent opera here. Mrs. Walter A. Knerr, long prominent in the National Federation of Music Clubs, is president. The conductor is Giuseppe Bamboschek, and Francesco Pelosi is manager.

The company was reorganized this year, and will give seven operas this season, the first, Madam Butterfly having been successful on Nov. 2. The last is scheduled for April 18.

The performances are given in the Academy of Music, with a capacity of 3,500. The company is entirely professional, including artists from the leading opera houses. The operas to be presented this season, are La Traviata, Haensel and Gretel, Rigoletto, Carmen or La Gioconda, Tristan and Isolde or Tosca, and Aida.

Philadelphia Opera Company Founded

The Philadelphia Opera Company, founded in 1938, is a resident non-profit organization, the aim of which, is to present operas with casts entirely of singers living or studying in the Philadelphia area. The present company of 34, was chosen from over 460 singers heard in audition. Each member has agreed to co-operate and in one opera he may sing a lead and in another a minor part.

The purpose of the company is twofold: first, to benefit the talented young singer who, in the past, had to go abroad to get experience, and secondly, to build a new audience for opera here by presenting performances in simple, effective settings which depend on ensemble rather than individual singers. The 1,700 season seats were sold three weeks before the first performance.

The operas are given in the Academy of Music. Sylvan Levin is musical director, and C. David Hocker the manager. The season opened on Nov. 21 and closes April 3, six operas being listed: Faust Marriage of Figaro (in English), Madam Butterfly, La Traviata, Die Fledermaus (in English) and Carmen.

The company is supported by subscription and contribution.

Light Opera Companies

The Savoy Company of Philadelphia, John Thomas, conductor, and Arthur Horton, president, was founded in 1900, and includes about 150 members, professionals and amateurs. No outside soloists are engaged. It is devoted to the production of Gilbert and Sullivan scores, giving three performances of one, each year, in the Academy of Music, and at P. S. DuPont's open-air theater in Longwood Gardens, near Wilmington, (capacity 2,500). The company is supported by subscriptions.

The Victoria Light Opera Company organized this season, with Edward James Snyder, as musical director, presented Pinafore on Nov. 17 in Town Hall. The company has been established with a view to permanency and announces that its productions will be governed by professional standards.

M. M. C.

Academy of Vocal Arts Prepares Students for Opera

The Academy of Vocal Arts is entering upon its sixth year of specialized work in the field of vocal education. It

Photo by Kubey-Rembrandt Studios

EDGAR MILTON COOKE

was founded in the fall of 1934 under the direction of Edgar Milton Cooke, American born, who studied in Europe, where he was leading tenor in principal theatres.

For two years the Academy was known as the School for Vocal Scholarships. In 1936 the name was changed to The Academy of Vocal Arts and the staff enlarged by the addition of H. Maurice Jacquet as musical director and Victor Andoga, as stage director. French, German, Italian and solfeggio classes have been added.

Last summer a large, old Philadelphia residence was purchased as permanent headquarters. The staff now includes Dr. Cooke as dean and head of the vocal department; Mr. Jacquet, musical director and Hans Wolmuth, stage director. Vernon Hammond is assistant musical director.

Last summer and a year ago, many artist-students sang leading roles in the Steel Pier Opera Company, Atlantic City; last winter in the Philadelphia Opera Company and the Apollo Opera Company.

Paul Wittgenstein in Recital for Austrian-American Group

A benefit concert was given under the auspice of the Austrian-American League at the Riverside Plaza Hotel, Nov. 15. Paul Wittgenstein, pianist, played Mozart's Adagio and Rondo, an original work for piano, flute, oboe, viola and 'cello, assisted by Paul Seiben, flutist, Carlos Mullenix, oboist, Edward Neikrug, violist, and George Neikrug, 'cellist. Mr. Wittgenstein was heard also in solos, including Liebestraum and the Liszt-Verdi Rigoletto Paraphrase. Included on the program were dramatic excerpts delivered by Dr. Raoul Auernheimer, Marguerite Neff, and Heinrich Schnitzler.

Thelma Spear Lewisohn Sings With Vrionides Chorus

Thelma Spear Lewisohn, soprano, will be soloist with the Babylon Festival Chorus, Christo Vrionides conductor, in Steinway Hall, New York on Dec. 5. Edvard Moritz will be at the piano. Mr. Vrionides' all-American program includes his own Cycle of Walt Whitman poems, Howard Hanson's Lament for Beowulf and Philip James' Stabat Mater Speciosa.

STELLA ANDERSEN

PIANIST

"She Is Extraordinary"

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PARIS *(Herald-Tribune)*

NEW YORK
» » "A magnetic personality."
New York Times

» » "Genuine virtuosity."
New York Sun

CHICAGO
» » "A most extraordinary artist."
Chicago American

BOSTON
» » "Particularly beautiful tone."
Boston Globe

DETROIT
» » "Genuine artist."
Detroit News

LONDON
» » "Elegant style."

THE HAGUE
» » "Enraptured audience."

ZURICH
» » "Magnificent."

OSLO
» » "A joy and delight."

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Orchestre Symphonique, Paris: World Premiere Darius Milhaud's "Fantaisie Pastorale"

Warsaw Symphony: Mozart "Coronation Concerto"

Vienna Philharmonic: Grieg Piano Concerto

Budapest Concertverein: Cesar Franck's "Symphonic Variations"

Holland: Mozart "Coronation" Concerto,
Grieg Concerto and Liszt E flat

Detroit Symphony Orchestra: Franck's "Symphonic Variations"

To Introduce Darius Milhaud's New Piano Concerto "Fantaisie Pastorale" In This Country

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Philadelphia's Musical Calendar Promises Delights

THE PHILADELPHIA ORCHESTRA,
conducted by Eugene Ormandy, its musical director. Right, Dr. Leopold Stokowski, conductor.

PHILADELPHIA, PA. — The Philadelphia Orchestra Association's fortieth season, which opened on Oct. 6, will continue until April 20, embracing twenty-eight Friday-Saturday concert pairs and ten Monday evening concerts in the Academy of Music. In addition to the twenty-seven symphonic concerts, one pair of ballet performances will be given, when the Association will present the Devi Dja group.

Eugene Ormandy will conduct twenty pairs and eight Monday concerts; Leopold Stokowski will lead four pairs and one Monday program. Saul Caston will conduct one pair and one Monday concert; Sergei Rachmaninoff will conduct one pair and Edwin McArthur, the young American conductor, will take the baton for one pair. McArthur will be presented in a special program on March 1 and 2, featuring Kirsten Flagstad. Rachmaninoff will be heard Dec. 8 and 9 as interpreter of his own compositions, in addition to appearing as soloist with the orchestra on two other occasions.

Other soloists will include Fritz Kreisler, Mischa Elman, Iso Briselli, and Alexander Hilsberg, violinists; Kirsten Flagstad and Selma Amansky, sopranos; William Kincaid, flutist; Samuel Lifschey, violist; Marcel Tabuteau, oboist, and Anton Torello, bass. The Association will also present a series of four master-pianists: Rachmaninoff, Iturbi, Rubinstein and Schnabel.

Youth Series

Five symphony concerts will be given in the Youth Concert Series and there will be also one special event, a performance by the Philadelphia Opera Company, Dr. Harl McDonald, business manager, announces.

Because of the success in raising the $100,000 fund during the maintenance fund drive during the last season, the Association has begun its season on a substantial financial basis, as always. The Philadelphia Orchestra Association operates under an endowment fund income which is used to offset any deficit in operations. It is anticipated that the Academy of Music, which seats 3,000 will be filled for all concerts. Subscriptions for the new season are by comparison approximately the same as for last season.

Photo © Rembrandt Studios, Inc.

The orchestra has 123 bookings for the new season. In addition to the Philadelphia concerts, the orchestra appears in a series of ten concerts in New York, five in Washington, D. C., and six in Baltimore. Forty-three concerts will be given during the tour of the orchestra this season.

A Rachmaninoff Festival will be staged on three consecutive Sunday evenings in New York. The post-season tour after the final program at the Academy on April 20 will begin April 22 and close on May 12.

Civic Orchestra Active

In addition to the Philadelphia Orchestra, there are several other symphonic organizations in the city.

The Philadelphia Civic Symphony Orchestra is conducted by Guglielmo Sabatini, as regular conductor, and numerous guest conductors. It was a Federal Music Project, and is now a State Project unit. Dr. Thaddeus Rich is official head, assistant to the national director; Allen D. Quirk is state director; Harry A. Crisp, music supervisor; and W. E. Smith is assistant project head in charge of programs. The orchestra consists of between 50 and 60 men, all professionals, and was founded first in 1934. One public concert is given each week, either in Mitten Hall, on the site of Temple University with a capacity of 1,200, or in Irvine Auditorium, at the University of Pennsylvania, with a capacity of 2,000.

(*Continued on page 36*)

PAUL

WITTGENSTEIN

PIANIST (*Left Hand Alone).

New York Times . . . "Incredible technique" . . . New York Herald-Tribune . . . "Astounding virtuosity" . . . New York Sun. "Notable mastery" . . .

IN AMERICA: Soloist with
BOSTON SYMPHONY ORCHESTRA
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CLEVELAND ORCHESTRA,
DETROIT SYMPHONY ORCHESTRA,
MINNEAPOLIS SYMPHONY ORCHESTRA,
CINCINNATI SYMPHONY ORCHESTRA,
MONTREAL ORCHESTRA, and others.

*PAUL WITTGENSTEIN, celebrated Austrian pianist who lost his right arm in the World War and devoted himself to the development of the left hand alone, includes in his repertoire for piano and orchestra works written especially for him by MAURICE RAVEL, RICHARD STRAUSS, FRANZ SCHMIDT, SERGE BORTKIEWICZ, E. W. KORNGOLD.

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LOUIS AUBER, *Le Journal, Paris, 1939*

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Chicago Tribune

"DELIGHTFUL ENTERTAINMENT."
New York Sun

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New York Journal American

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"THE ELEMENTS" of DARIUS MILHAUD

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Philadelphia Musical Calendar Filled

Photo by Rembrandt Studios, Inc.

DR. HARL McDONALD, manager of the Philadelphia Orchestra.

(Continued from page 34)

The Italo-American Philharmonic Orchestra, Guglielmo Sabatini conductor, was founded in 1929 and has contributed much to the musical life of Philadelphia since that time. It makes a practice of producing each year new works by contemporaries, as well as older masterpieces. The orchestra numbers about 50 professional musicians, and gives approximately three concerts a season. No soloists outside of Philadelphia are engaged, but many young and promising musicians have been given opportunities to appear with this organization. The orchestra is supported by subscriptions. There has been a marked increase in these from year to year. The concerts have been given in the Stephen Girard Hotel ballroom and other places, with a capacity of from 500 to 800. New works to be performed this year will be by Hindemith, Bossi, Santoliquido, Paul White, Samuel Barber, J. A. Carpenter, and Mr. Sabatini.

Chamber String Simfonietta Series

The Philadelphia Chamber String Simfonietta, founded in 1925 by Fabien Sevitzky, who has been its only conductor, consists of 19 members of the Philadelphia Orchestra, and is unique in being one of the few organizations to present the literature of chamber ensemble. Three regular evening concerts are given each season and one children's concert, all held in the ballroom of the Bellevue-Stratford, with a capacity of 1,200. Many fine new works have been presented by Mr. Sevitzky and the Simfonietta. No program is without a "first performance anywhere," "first American performance," or "first local hearing." The new works to be presented this season will include compositions of Johann Ludwig Bach, Frescobaldi, Gesualdo, Ravel, Rivier and Salieri. The organization is supported by subscription, sustaining patrons and guarantors. Outside soloists are engaged and always paid. The average audience is approximately 600, half of whom occupy boxes. The president is Mrs. Gideon Boericke, Wynnewood, Pa.

Little Symphony Programs

The Little Symphony Society of Philadelphia ("An American Debut Orchestra") founded this year, by Joseph Barone, is a complete symphonic ensemble of chamber proportions, made up of 24 Philadelphia Orchestra musicians, and is dedicated to the purpose of creating more opportunities for young American soloists, guest conductors, and composers. The inaugural concert was given on Nov. 27, in the Lecture Hall of the Franklin Institute. Tentative plans call for another concert this season in the spring, and eventually to ofler six concerts a season. Candidates wishing to make an appearance with the Little Symphony Society, may communicate with Mr. Barone. Applicants must be accompanied by a letter of recommendation from a teacher, an eminent musician, or a school of music.

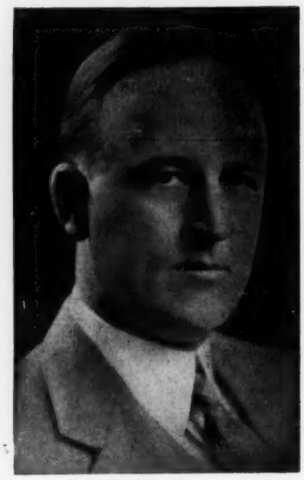

Photo by Kubey-Rembrandt

N. LINDSAY NORDEN, conductor of the Germantown Orchestra.

Germantown Orchestra's Plans

The Germantown Symphony Orchestra under the direction of N. Lindsay Norden, is a non-professional group of fifty players. The orchestra, which was started in 1936, will give five concerts, from Oct. 1, to May 15.

Private contributions and subscriptions are the means of support. Some of the music to be heard at the Little Theatre, seating more than 350, where the concerts take place, will be a Chinese Dance by Crist, and Norden's A Garden.

EMIL VUILLERMOZ, eminent French critic:

"I have never understood why the piano, when it dethroned the harpsichord, renounced the richness of two keyboards. *This was not progress but rather an impoverishment of the player's resources.* This elementary truth must have struck Emanuel Moor and led to the invention of his double keyboard piano."

WHAT FAMOUS CONDUCTORS SAY—

JOHN BARBIROLLI:
"The non-essentials of piano playing now fall into their proper perspective."

BRUNO WALTER:
"I do not hesitate for one moment to say what a strong impression the Moor piano made on me. Not only the facilitation of technic, not only the unimagined fullness of tone—it is above all the stimulus to the creation of new piano literature which will be inspired by the combinations—tonally so interesting and novel—now made technically possible on this piano, that I consider the greatest gain to be derived from it."

DR. FELIX WEINGARTNER:
"By means of the ingenious double keyboard the compass is greatly increased. Each hand gains in independence and freedom and passages in which the hands touch each other can be played without their getting in each other's way. It is also of great benefit for small hands."

"Achieves notable clarity of polyphonic diction. Bach's compositions fare especially well on the Moor piano." *New York Times.*

"An enrichment of texture quite impossible on the ordinary piano." *New York Herald Tribune.*

"Divulged virtually a new world of music." *Cincinnati Enquirer.*

"IT REPRESENTS AS GREAT AN ADVANCE OVER THE STANDARD PIANO AS THAT INSTRUMENT SHOWED OVER THE HARPSICHORD." *El Mundo, Buenos Aires.*

MOOR DOUBLE KEYBOARD PIANO

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SOUTH AMERICA

"I predict without the faintest hesitation that within 20 years every front rank player will be using a double keyboard piano and soon after, every amateur will be doing the same. *The single keyboard piano will be as much a rarity as the harpsichord is today.* I should not give as much as 20 years if humans were not so inherently opposed to anything new or *which seems to be new.* I say 'seems to be' advisedly, as most of the piano's predecessors had two keyboards." *The Sun, Montevideo*

"New tonal effects of great variety and richness of color—surprising clarity in contrapuntal passages." *La Nacion, Buenos Aires*

"Grand and colorful sonorities." *Prensa, Buenos Aires.*

"Gain in variety of tone color *while retaining the tone quality of the ordinary piano* . . . magnificent possibilities." *El Mundo, Buenos Aires*

"Grandiose effects—has not lost its piano characteristics." *Correo da Manha, Rio de Janeiro*

"Clarity and complete freedom of the melodic line which can be treated with the maximum of musical and technical power." *Estado de S. Paulo (Brazil)*

"Most exciting dynamic contrasts." *El Commercio, Lima, Peru*

"Brings immense resources to the composer as well as to the pianist." *El Espectador, Bogota, Colombia*

"The rare beauty this piano gave to the Bach." *El Pueblo, Montevideo*

"Gives new horizons to music." *El Pais, Montevideo*

For further information address G. H. DALRYMPLE, 45 East 55th Street, New York City

MARIO CASTELNUOVO-TEDESCO

Soloist With New York Philharmonic-Symphony
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MUSICIAN OF FLORENCE

"GIFTED VIRTUOSO"
OLIN DOWNES—*New York Times*

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1935 Cello Concerto With Piatigorsky As Soloist

MOLINARI CONDUCTING

1930 "Concerto Italiano" With Heifetz As Soloist

FRECCIA CONDUCTING

1939 Overture to "Merchant of Venice"

BARBIROLLI CONDUCTING

1939 Overture to "Twelfth Night"
1939 Second Piano Concerto With CASTELNUOVO-TEDESCO As Soloist

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Baltimore Municipal Music Program Steadily Extended

THE BALTIMORE SYMPHONY ORCHESTRA

BALTIMORE, MD.—The Baltimore Symphony Orchestra, the only symphonic organization in America established by a municipality and maintained wholly from its tax budget, is scheduled to begin its twenty-fifth season on Jan. 7, 1940. It was organized by Frederick R. Huber, Baltimore's Municipal Director of Music, and the affairs of the orchestra are still guided by him through the unique department that he has headed for a quarter of a century.

A new native conductor officiates this season, Howard Barlow having been recently appointed to the post. Mr. Barlow is known throughout the country as the conductor of the Columbia Symphony Orchestra. Born in Plain City, Ohio, in 1892, Mr. Barlow studied at the University of Colorado and graduated from Reed College. He then did post-graduate work at Columbia University under Cornelius Rybner. Mr. Barlow made his conductorial debut in 1919 at the Festival of the National Federation of Music Clubs, and was later associated with the American National Orchestra and the Neighborhood Playhouse in New York. He retains his connection with the Columbia Broadcasting System, coming to Baltimore to lead the rehearsals and concerts of the local orchestra.

FREDERICK R. HUBER,
Municipal Director of Music, Baltimore.

The personnel of the Baltimore Symphony totals 90 men, all musicians of high professional standing, chosen by an audition committee, on which sit musical scholars of international reputation, including faculty members of the Peabody Conservatory of Music.

Photo by Harold Stein

HOWARD BARLOW
Conductor, Baltimore Symphony

The Baltimore Symphony gives an annual season of eleven concerts (six for adults, five for young people) in the Lyric Theatre, Baltimore's largest music hall, an auditorium nationally known for its splendid acoustical qualities, and the home of Baltimore's annual season of Metropolitan Opera. The capacity of the theatre is approximately 3,000 and it is invariably sold out well in advance of the Sunday night Baltimore Symphony adult concert dates.

Ticket Charges Nominal

As this is a people's orchestra supported entirely by municipal grant, the ticket charges are nominal, the house being scaled below a dollar for all performances. With the exception of boxes, there are no season reservations, and speculation is discouraged by limiting ticket sales in the case of any single purchaser. The purpose is to achieve the widest possible distribution among Baltimore music-lovers.

Mr. Huber states that the long-established policy of promoting commendable symphonic music of American composition and of affording a first hearing for works by Baltimore and Maryland composers will be continued as a policy of the orchestra.

Young People's Programs Popular

The Young People's Concerts, entering their seventeenth consecutive season, will continue the policy of between-the-numbers talks by the conductor, supplemented by illustrated slides and printed program books of annotations on the compositions played. The prize essays contest, awarded annually by the municipality with the display cooperation of the Enoch Pratt Free Library, will again feature this Saturday morning concert series.

The assistant conductor of the Baltimore Symphony Orchestra is Bart Wirtz, and Frank Gittelson is the concertmaster. The orchestra's librarian is Michael Richter, and the personnel manager, Shepard Pearson. The program notes for both the adult and young people's concert series will be written by Broughton Tall.

The Baltimore Symphony concert dates are:

Adults' Concerts: Jan. 7 and 21, Feb. 4 and 18, March 3 and 17.

Young People's Concerts: Jan. 13 and 27, Feb. 10 and 24, March 16.

Civic Opera Group Features Baltimore Composers

The Baltimore Civic Opera Company was formed in 1932 by Eugene Martinet, who still directs the organization. During that period it has given twenty-five operas. Every performance has been locally staged and produced, the featured

(*Continued on page 40*)

THE JUILLIARD SCHOOL OF MUSIC

announces

a course of five concerto programs

to be given in the Concert Hall of the School

Wednesday, Dec. 20 at 8:30 Saturday, Feb. 10 at 8:30
Wednesday, Jan. 24 at 8:30 Wednesday, Mar. 13 at 8:30
Wednesday, April 10 at 8:30

Soloists

PIANISTS: Lonny Epstein; Carl Friedberg; James Friskin; Ernest Hutcheson; Josef and Rosina Lhevinne; Alexander Siloti; Oscar Wagner. VIOLINISTS: Edouard Dethier; Sascha Jacobsen; Hans Letz; Louis Persinger; Albert Spalding; Albert Stoessel. SINGERS: Florence Page Kimball; Evan Evans; Charles Hackett. CELLIST: Felix Salmond; Willem Willeke. FLAUTIST: Georges Barrère. HARPIST: Marcel Grandjany.

Orchestra of the Juilliard Graduate School — Albert Stoessel, Conductor
Orchestra of the Institute of Musical Art — Willem Willeke, Conductor

The proceeds from the course will be given to the Students' Aid Fund. Subscription rates for the course of five concerts are $5.00; $4.00; and $3.00. Students' rates are offered at $2.50; $2.25; and $2.00.

Tickets cannot be sold for single concerts

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MAX ROSEN
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CHICAGO

The most electric performance of the season . . . a definite and compelling notion of the character . . . the Swarthout Carmen is a brunette menace, tough, unscrupulous and beautiful.

—Robert Pollak, Times, November 26, 1939

A coherent and intelligent characterization . . . Seguidille and the Card Scene extremely well sung . . . the former with an overtone of seductive implication and the latter with bold tragic simplicity.

—Cecil Smith, Chicago Tribune, November 26, 1939

The best Carmen we have had in years . . . a kind of urgent excitement . . . Gladys Swarthout gave a consistent and magnetic performance.

—Claudia Cassidy, Journal of Commerce, November 27, 1939

Not in many seasons has the Chicago City Opera Company presented a Mignon to compare with last night's brilliant performance. To imagine a more lovely or more talented Mignon than Gladys Swarthout would be difficult indeed. Her "Knowest Thou the Land" was something to remember.

—W. J. B., Journal of Commerce, November 7, 1939

She returned to the opera with the same blandishing contralto . . . a nostalgic quality ideal for a characterization of Mignon . . . her action was smooth, graceful and delightful . . . the public adored her. The best Mignon Chicago has had.

—Eugene Stinson, Chicago Daily News, November 7, 1939

GLADYS SWARTHOUT

Mezzo Soprano of the Metropolitan Opera

WORCESTER FESTIVAL

. . . rich, full and pliant, thoroughly schooled voice . . . Miss Swarthout's voice is lovely and she used it with artistry and sure knowledge in the three groups of songs with which she charmed her listeners. "Command" written for her by Charles Kingsford . . . a powerful bit of singing.

—Tyra Lundberg Fuller, Worcester (Mass.) Telegram, Oct. 7, 1939

DULUTH

Won her audience immediately . . . sings as beautifully as she looks . . . a fine voice . . . ability to inject a spirit . . . and sincerity of interpretation . . . the audience gave Miss Swarthout an ovation . . . she was recalled many times.

—Nathan Cohen, Duluth News Tribune, October 28, 1939

CINCINNATI

Largest crowd in Zoo opera history . . . Miss Swarthout far and away the finest Mignon ever to tread the Zoo boards.

—Groverman Blake, Cincinnati Times-Star, August 2, 1939

ROCHESTER

A noteworthy recital . . . in splendid voice beautiful phrasing and taste . . . flawless diction and keen understanding.

—Norman Nairn, Rochester Democrat & Chronicle, Nov. 16, 1939

ITINERARY

Nov.	25—Chicago, Ill., Chicago Opera in Carmen.
	28—Minot, N. D.
Dec.	3—Minneapolis, Minn., with Orchestra.
	6—Richmond, Ind.
	9—St. Louis, Mo., with Orchestra.
	13—University, Miss.
	15—Chicago, Ill., Chicago Opera in Carmen.
	17—Detroit, Mich., Ford Broadcast.
Jan.	14—Detroit, Mich., Ford Broadcast.
	18—Kansas City, Mo., with Orchestra.
	19—Kansas City, Mo.
	23—Topeka, Kansas.
	29—Dayton, Ohio, with Orchestra.
Feb.	4—New York, N. Y.
	9—New York, N. Y.
	11—Detroit, Mich., Ford Broadcast.
	15—College Station, Texas.
	19—Tucson, Ariz.
	21—Lubbock, Texas.
	29—Tallahassee, Fla.
March	11—Mansfield, Ohio.
	13—Utica, N. Y.
April	29—South Bend, Ind.

Four Weeks' Season with the Metropolitan Opera and Also on Tour with the Company

SYRACUSE

Capacity audience paid enthusiastic tribute to the lovely voice and interpretive skill of Gladys Swarthout . . . musical intelligence . . . comprehends the significance of every song.

—William Henry Tuckley, Syracuse Post-Standard, Nov. 17, 1939

FT. WAYNE

Voice, beauty, personality . . . Gladys Swarthout among the elect today.

—Allan Tremper, Journal-Gazette (Ft. Wayne, Ind.), Nov. 10, 1939

LOUISVILLE

Her singing is characterized by a sensitive conception of both textual and musical values. From the moment she stepped on the stage, she won her audience and held her listeners throughout the evening.

—F. E. C., Courier-Journal (Louisville, Ky.) Oct. 3, 1939

MILWAUKEE

Record-breaking crowd of 52,000. . . . Her dark tones had the mysterious quality you would expect in a heathen priestess . . . She soared gloriously into what might be called the vocal empyrean.

—Edward P. Halline, Milwaukee Journal, Aug. 24, 1939

Management: **NBC ARTISTS SERVICE, RCA Bldg., New York City**

Baltimore Continues Notable Civic Aid to Music

(Continued from page 38)

roles being sung by Baltimore singers. The group is entirely supported by its box office sale and claims to be the oldest continuing group so functioning in this country.

During the past seven years, every phase of the standard opera literature has been touched upon, the productions featuring a chorus of at least seventy-five trained by Mr. Martinet. After touring for years with a repertoire of thirty-five roles, Mr. Martinet formed the National Opera Company of Canada and following this, came to Baltimore where he formed the local company.

Stressing local composers, the company two years ago presented The Captive, by Gustav Strube, of the Peabody Conservatory, and Frederick Arnold Kummer, both of this city. Last season, Melody in I by Abram Moses and Elmer Greensfelder, both Baltimoreans, was presented.

Plans for this season call for the presentation of an informal operatic concert at Ridgeley Hall on Dec. 4. Opera choruses will be presented, in addition to various arias. In April, there will be a performance at the Maryland Theatre of La Traviata, conducted by Mr. Martinet.

G. K.

STADIUM CIVIC SYMPHONY HEADS CONFER. Left, Thomas F. McNulty, president of the organization, and Robert Paul Iula, permanent conductor, discuss a problem in Baltimore's Municipal Stadium.

The first of its three concerts planned for the season was given at the Auditorium Theatre, with a seating capacity of 1,575, on Oct. 22. The last concert will take place on Dec. 3.

The orchestra is maintained by private contributions and box office sale. A performance of the Haydn Symphony No. 2, Op. 10, will be a first time for Baltimore.

Another recently organized group also provides concerts for Baltimore.

Maryland Symphony in First Season Plans to Present 3 Concerts

This is the Maryland Symphony Orchestra's first season. The forty-one musicians who comprise its personnel are all professional. Wolfgang Martin is the conductor, and Leonard B. McLaughlin the business manager.

Hagerstown Public Grows More Appreciative

Symphony Orchestra Reports 20 Per Cent Attendance Gain

HAGERSTOWN, MD.—A twenty per cent increase in attendance and five per cent in subscriptions is the story that the Hagerstown Symphony Orchestra tells. This is the orchestra's sixth season, and 1939-40 will hear four concerts, beginning Oct. 19, and ending April 27.

The concerts are given at the Hagerstown High School under the direction of Russell Gerhart.

The seventy musicians of the orchestra include professionals and amateurs, and its entire support is realized from the subscription and ticket sale. Mrs. Harry T. Frindinger is the business manager.

Tour of America 1939-1940 (May 1-Dec. 1, 46 Appearances)

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PRESS COMMENTS

New York Recital, September 27, 1939

. . . singer of ample culture . . . Auber's "L'Eclat de rire" provided scope for her dramatic ability, earning sufficient applause to justify a repetition.
IRVING KOLODIN, NEW YORK SUN, SEPT. 28, 1939

. . . combines strong gifts of personality with a voice of powerful timbre sometimes charmingly modulated to a sensitive pianissimo.
MUSICAL COURIER, OCT. 15, 1939

. . . beautiful quality and technique. Miss Pia Igy has considerable experience.
GRENA BENNETT, N. Y. AMERICAN, SEPT. 28, 1939

. . . Mme. Pia Igy's voice is unquestionably a fine natural organ. Her style was admirable. A large audience enjoyed Mme. Igy's singing tremendously and applauded to the echo.
MUSICAL AMERICA, OCT. 10, 1939

. . . Her dramatic ability and temperamental flair endowed her folk singing with an individual quality worthy of repeated hearing.
B. KAISAROV, NOVOYE RUSKOYE SLOVO, SEPT. 28, 1939

. . . la souplesse et la richesse de cette voix qui peut fournir les morceaux de soprano lyrique (se poser en rivale a notre Lilly Pons) et qui peut, avec une egale facilité, donner relief et couleur aux morceaux de soprano dramatique, etant a la fois voix de cristal et voix d'or.
JOSETTE LACOSTE "AMERIQUE," 15 OCT. 1939

Management: Nicolas Vamasescu

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Harrisburg Ensemble Marks 10th Birthday

Anniversary Schedule Lists Guest Leader and Soloists

HARRISBURG, PA.—The Harrisburg Symphony Orchestra, George King Raudenbush, conductor, will celebrate its tenth birthday this season. Five evening and four afternoon concerts for young people will comprise the 1939-40 series beginning Oct. 17, and ending May 7.

Musical events of outstanding interest are scheduled. Eugene Ormandy will be the guest conductor on Dec. 19, and Julius Katchen, ten-year-old pianist, will appear on March 19. The Beethoven Ninth will wind up the season.

The orchestra, of eighty-five professional and non-professional players, is entirely self-supporting. There has been a 32.8 per cent increase in subscriptions.

The concerts are given at The Forum, with a seating capacity of 1,833. George R. Naugle is the business manager.

Frieder Weissmann to Conduct New Jersey Orchestra Opening

Dr. Frieder Weissmann opens the season of the New Jersey Symphony Orchestra on Dec. 4 in Orange and the following night conducts the ensemble in Montclair. Susanne Fisher, Metropolitan Opera soprano, will be soloist. The orchestral program includes three Argentine dances, Wagner's Siegfried Idyll, Corelli's Christmas Concerto and Mendelssohn's Italian Symphony.

Clyde Keutzer to Give Premiere of Mason's Song Cycle

At his Feb. 20 recital in Town Hall, New York, Clyde Keutzer, American tenor, will give the world premiere to Daniel Gregory Mason's song cycle, Songs of Love and Life, written for and dedicated to him. With Felix Wolfes, assistant conductor of the Metropolitan Opera as accompanist, Mr. Keutzer will also present works of Dvorak, Wolf and several American composers.

Plan Peabody Awards

Carnegie Grant Will Defray Baltimore Scholarships

BALTIMORE, MD.—One of the important features of the grant several months ago to this city by the Carnegie Corporation will be the awarding, over a period of three years, of 100 scholarships at the Peabody Conservatory of Music to public school students whose parents are unable to pay for music instruction. Over 100 applicants for scholarships have already been tested by the music examining committee and from these 20 will be chosen for the first year in piano, voice or any instrument of the symphonic orchestra, according to an announcement by John Denues, director of music in the schools. Under the scholarship provisions of the grant, $2,000 is available the first year, $3,000 the second and $5,000 the third.

Courses in music are also offered for teachers, to be given outside of school hours, the courses to be in applied music, method courses, appreciation, the theory of music and history of music. The Carnegie grant also makes possible the addition to the school teaching staff of four Peabody instructors of instrumental music, one for each choir of the orchestra. Classes in string, woodwind, brass and percussion will be formed, together with orchestras and bands. Provision is also made for the purchase of musical instruments by the Peabody Institute, to be loaned to school pupils whose parents are unable to furnish them. It is planned eventually to provide enough instruments for each secondary school.

The Carnegie grant, which totaled $172,100, provided $44,000 for the Peabody and $10,000 for the schools. G. K.

Reading Symphony Gives Youths' Concerts

Kindler in Baton Command—Schumann Is President

READING, PA.—The Reading Symphony Orchestra, which was founded in 1913, has been giving its seasonal series of concerts for twenty-six years. Hugo Schumann, patron and sponsor enters his twenty-seventh year as president. Dr. Hans Kindler, of the National Symphony, Washington, D. C., is the conductor.

The orchestra, besides subscriptions, is supported by the Reading Musical Foundation. Its personnel of seventy-five to eighty-five players is all professional.

The present season, including four regular and two youth concerts and extending from Nov. 26 to April 21, will have as soloists Ossy Renardy, Myra Hess and Marjorie Lawrence. They will be heard at the Rajah Theatre, which seats 2,139.

Germaine Leroux to Make Bow

Germaine Leroux, pianist, makes her American debut in Town Hall, New York, on Dec. 9. Winner of the first piano prize at the Paris National Conservatory, Miss Leroux has been soloist at the Colonne, Pasdeloup, and Lamoureux concerts; appeared with the Concert Society of the conservatory; the Paris National Orchestra; the Czech Philharmonic; the Bucharest Philharmonic; the Scottish Orchestra and the NBC. In addition to concertizing as a recitalist, she has appeared also with the Pasquier Trio.

ELEN LONGONE

"THRILLS IN CARMEN"

"RECALLS THE CARMEN OF EMMA CALVÉ IN HER HEY-DAY."

—Chicago Herald-American

Leading Mezzo-Soprano
CHICAGO CITY OPERA COMPANY

"Elen Longone's Ortrud boasted a passionate sweep and a profusion of splendidly textured vocal effects."

—Chicago Tribune

"Another thrilling aspect of the evening was the performance of Elen Longone."

—Chicago Daily Times

Management: NBC ARTISTS SERVICE, RCA Building, New York
George Engles, Managing Director

DOROTHY
BACON
IN
AUSPICIOUS
NEW YORK DEBUT

New York Times, October 13, 1939
"Dorothy Bacon, Swedish-American contralto, gave her first New York recital yesterday afternoon in Town Hall, where she was heard by a responsive gathering. Miss Bacon had arranged an unhackneyed and substantial program which began with an aria from Handel's Radamisto and closed with the recitative and aria, Gerechter Gott, from Wagner's Rienzi . . . She disclosed a voice **endowed by nature with ample range and power employed with considerable warmth and feeling.**"—Noel Straus

New York Sun, October 13, 1939
"A voice of basically good quality, ample in volume and compass for the demands made upon it, was disclosed by Dorothy Bacon at her New York debut. The recitalist's program was one of interest. . . . Miss Bacon was **prepossessing in appearance and sang with a commendable sense of style.**"—Oscar Thompson

New York Post, October 13, 1939
"**The singer is to be congratulated** on her courage and enterprise in defying tradition."—O'G.

N. Y. Staats-Zeitung und Herold, October 13, 1939
"Her **powerful voice** was heard very advantageously in friendly simple songs by Arne, Hughes, Morley-Forsberg and Bishop. In these, as well as in the remaining songs by Wolf, Trunk and Sibelius and other composers on the program it was easily recognized that the singer was **well trained linguistically** for her singing of the text was always clear and understood.

Plainfield Courier-News, October 14, 1939
"Miss Bacon's voice is contralto but often rises into mezzo-soprano range adaptable to a great variety of opera, oratorio, and concert musical literature. Her program proved her versatility. She was at her best in the Wagner recitative and aria from Rienzi, singing with supplicating intensity. **The singer's seriousness of conviction as to her art, combined with a well-nigh perfect tone production and great poise and charm of manner left her audience impressed with her musical sincerity.**"

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Fisk Bldg., 250 W. 57th St., New York

Washington Ready for a Rich Winter Of Orchestra and Recital Offerings

National Symphony to Be Led by Kindler, Chavez and McArthur

(*Other Pictures on Pages* 10, 11)

WASHINGTON, D. C.—After a highly successful summer season of "Sunset Symphonies" at the Water Gate on the Potomac River, during which all attendance records were broken and a full-length grand opera was presented for the first time in the history of the outdoor series, the nation's capital faces a winter season which promises to keep music lovers and the merely interested hopping to cover all points on the musical front. What with the neutrality debates and other derivatives arising from the free-for-all in war-torn Europe, an apparent effort is being made to place an added accent on music as a solace in time of stress.

Dr. Hans Kindler continues as permanent conductor for the ninth consecutive season of the National Symphony Orchestra, which gets under way at Constitution Hall on October 29 with Moriz Rosenthal as soloist. There will be a series of eight Wednesday evening concerts with soloists, a Sunday series of six events with soloists and a series of eleven students' concerts. Those who will appear on the mid-week series include Luboshutz and Nemenoff, duo-pianists; Albert Spalding, Myra Hess, Madame Flagstad, Marjorie Lawrence and Percy Grainger. The first Sunday series will include, in addition to Rosenthal, previously mentioned, Nino Martini, Marcel Maas, René LeRoy, Maurice Marechal and Ossy Renardy.

For the first time this season and in response to the many requests from the patrons of the orchestra, C. C. Cappel, manager of the orchestra, announces that a second series of Sunday concerts, six in number, will be devoted entirely to the most beloved works in the symphonic repertoire. The first five concerts will feature, in order, the following works: Tchaikovsky Fifth, Beethoven Fifth, Rimsky-Korsakoff's Scheherazade, the Franck D Minor Symphony and the Brahms First Symphony. The final concert will be devoted entirely to requests. The balance of each program will include such works as Tchaikovsky's Nutcracker Suite, Bizet's L'Arlesienne Suite, Strauss waltzes, etc.

Guest Conductors Named

The National Symphony Orchestra will also play under two guest conductors during the coming season, Carlos Chavez, distinguished Mexican composer, and Edwin McArthur, accompanist for Mme. Flagstad. Since his debut as conductor in the summer of 1938, young McArthur has been amazingly successful, thanks largely to the friendly, unselfish interest of Mme. Flagstad.

Premieres Included

Dr. Kindler will present two world premieres, both works being by Washington composers. Luboshutz and Nemenoff played, for the first time anywhere, Mary Howe's Castellana Concerto for two pianos and orchestra on November 8. Later in the season, an orchestral work, Seven Visions, by LaSalle Spier, will be played. There will also be three American premieres of modern symphonic compositions in addition to a number of rarely played works by modern and classic composers.

HANS KINDLER,
conductor of the National Symphony Orchestra.

There will be several tours. Of the 80-odd concerts that go to make up the orchestra's schedule for the current season, 40 will be engagements outside of Washington. There will be seven concerts in Baltimore, six in Virginia, seven in New York State, two in Massachusetts, one in Connecticut, two in Ohio, three in Pennsylvania, four in Florida, two in South Carolina, and one each in West Virginia and North Carolina. There will also be a concert at Western Maryland College, Westminster, Md.

For the first time this year, the Students' Concerts will be played during school hours and the children attending will get academic credit in their music courses. Of the eleven concerts, ten will be given in six different high schools.

G. K.

National Symphony's Opening Marked by Brilliant Audience

Rosenthal and Spalding Soloists—Kindler Gives Novelties

WASHINGTON, D. C.—An audience, such as one finds only in the nation's capital greeted Dr. Kindler and the National Symphony Orchestra at the opening concert at Constitution Hall. Diplomatic and government officials along with resident society were on hand to welcome the organization that has been the predominating influence in the cultural development here.

For the occasion Dr. Kindler arranged a brilliant and important program. He introduced two compositions to America, the Haydn Symphony in B flat major, and in complete contrast, Uriel Acosta by Karol Rathaus. Both aroused interest and enthusiasm. The soloist was Moriz Rosenthal, who ably played the Saint-Saëns G minor piano concerto. Dr. Kindler also offered the Sakuntala Overture by Goldmark and the Introduction and Dance from Snegourotchka by Rimsky-Korsakoff.

The following Sunday the first concert in the Beloved Master-pieces series was heard. These programs consist of compositions representing the general public's taste. For this one Dr. Kindler chose the Overture to Oberon by Weber, excerpts from music to L'Arlesienne by Bizet, Wo Die Citronen Bühn (Johann Strauss), and the Tchaikovsky fifth symphony.

The first evening concert of the mid-week series featured the duo-pianists, Luboshutz and Nemenoff, who played the Mozart Concerto in E flat, and Mary Howe's Castellana Concerto, atmospheric novelty. The same evening works of Bach, Mahler and Wagner were given.

Spalding in Brahms Concerto

The following mid-week concert featured Albert Spalding, violinist, playing the Brahms Concerto. Mr. Spalding's interpretation of this magnificant work was one of refinement and artistic finesse. He was rewarded by an ovation. Also of major importance was Dr. Kindler's reading of the Sibelius second Symphony, a brilliant hearing.

G. K.

Coffer-Chantal Sisters Tour

Following their Town Hall, New York, recital on Nov. 25, Violette and Helene Coffer-Chantal, French duo-pianists, tour the United States and Canada under the Copley Managament.

Tas and Wolff to Give N. Y. Joint Recital

Helen Teschner Tas, violinist, and Ernst Victor Wolff, harpsichordist, give a joint recital on Dec. 11 in the Carnegie Chamber Music Hall, New York. The first part of their program includes Veracini, Vivaldi and Bach sonatas and scores by J. F. Rebel and J. A. Birkenstock for these instruments. Music for violin and piano including a Beethoven sonata and Schubert's C major fantasy make up the second part of their list.

First Subscription Concert, Monday, Dec. 11
Orchestra Hall, Miami, Florida
THE UNIVERSITY OF MIAMI
SYMPHONY ORCHESTRA
ARNOLD VOLPE, Conductor
Soloist: ALEXANDER KIPNIS, basso

WALTER GIESEKING
Pianist
ALEXANDER KIPNIS
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"SUPERB DICTION"

"TONAL GORGEOUSNESS"

"CONVINCING GIFTS OF INTERPRETATION"

"TECHNICAL PERFECTION FEW CAN MATCH"

"BEAUTIFULLY EQUALIZED, EXPRESSIVE MEDIUM"

New York Times: October 9, 1939, by G. G.

A voice of remarkable beauty and eloquence was disclosed yesterday afternoon at Town Hall by Helen Traubel, American soprano. Although Miss Traubel has been occupied professionally in this country she has bided her time in undertaking this, her first New York recital.

Miss Trabel's voice is *dramatic and opulent*, produced with the ease of *a solid technical foundation and the poise of maturity*. Its range and power and essential quality are truly Wagnerian, though it can be modulated to the demands of phrase and color. *The intonation is beyond cavil.* Miss Traubel appreciates a good round vowel, through which she can pour tone with thrilling prodigality; and *she knows the expressive value of a sharp consonant*, articulated cleanly and pointing the musical meaning. In all, attributes that summon the name of Flagstad.

New York Herald-Tribune: October 9, 1939, by J. D. B.

Helen Traubel, soprano, gave her first recital in Town Hall yesterday afternoon and displayed *one of the finest voices to be heard anywhere today.* Miss Traubel's voice is exceptional, not only for its enormous size, but for the sheer loveliness of its texture. Throughout its wide range it is projected with consummate artistry. *This is a beautifully equalized, expressive medium.* There are no weak portions in its scale. The low tones are rich and warm; the middle register, full and satisfying; the top-most tones, even the high B in the culminating phrase of Strauss's arduous "Caecilie," brilliant and unforced. *Such tonal gorgeousness is in itself rare enough;* but Miss Traubel, in addition, *is a musician of rare perceptive powers.* She disclosed her ability to envisage moods both intimate and heroic, tragic and resigned. *It is to be devoutly hoped that New York audiences will have more frequent opportunity in the future to enjoy the superb interpretations of this soprano.* A highly enthusiastic audience was present.

New York Journal-American: October 9, 1939, by Grena Bennett

Helen Traubel, *beautiful and talented soprano*, was heard at Town Hall yesterday afternoon. *With amplitude of quality and fine application of dramatic inference*, she sang an exacting program, beginning with a group of well-contrasted lieder by Beethoven in which the emotional content of words and music was implied with the comprehension of a sensitive artist.

New York Sun: October 9, 1939, by Oscar Thompson

Whether heard in opera or concert, *the voice is a notable one.* Her interpretations ran prevailingly to the heroic. She not only *produced her voice in a manner to emphasize its richness and strength, but revealed convincing gifts of interpretation.*

New York Times: October 23, 1939, by G. G.

Helen Traubel was the concert Bruennhilde. In her recent debut recital she impressed her audience with a voice whose power, range and quality are best described as Wagnerian. But that was in Town Hall, and with a piano accompaniment. Yesterday, in one of the town's largest concert halls and before a full-sized symphony Miss Traubel *confirmed her caliber as singer and artist.* Hers is a voice that, far from being overwhelmed by an orchestra of 100 men, is best revealed by just such a musical complement. And, more to the point, by just such a score as the Immolation Scene, for this voice is most potent in the heroic utterance.

New York World-Telegram: Oct. 28, 1939, by Pitts Sanborn

Limitations of space last Monday prevented me from dwelling as I wanted to do on the singing of Helen Traubel at Sunday's Philharmonic-Symphony matinee. Seldom, whether in the concert room or in the theater, is it one's privilege to witness so eminent an achievement in the Goetterdaemmerung finale. Miss Traubel, of course, made no attempt to act, *but the majesty of her presence* in her simple black robe and the single flawless gesture of her arms after her last note produced an effect comparable to the right dramatic action in a stage performance. Of paramount importance, however, were Miss Traubel's voice and singing.

New York Sun: October 23, 1939, by I. K.

The Philharmonic concert was distinguished by the personal triumph of a singer, the soprano, Helen Traubel, who was heard as soloist in the "Immolation" scene from "Goetterdaemmerung." Miss Traubel more than equaled her recent success in recital. It seems preposterous that there should not be a more important place for *so notable a voice and so good a vocal technic* than America seems to have found so far for this singer.

In a decade or more, only Mme. Flagstad has sung the "Immolation" at the Metropolitan with the beauty of tone and the conviction of utterance that Miss Traubel brought to it yesterday. To dwell upon details would be to falsify the general effect of singing which, in the reviewer's opinion, was little short of magnificent. *Evidently, the hunt for great voices should begin at home.*

New York Herald Tribune: October 23, 1939

The part of Bruennhilde was sung by the American soprano, Helen Traubel. When Miss Traubel was heard in recital in Town Hall recently the *magnificence of her vocal endowment*, the depth of her musical understanding and her regal presence seemed attributes which fitted her peculiarly for the delineation of the Wagnerian heroines. That impression was fortified by her superb interpretation of the overwhelming finale of "Goetterdaemmerung" on this occasion.

Miss Traubel, as she arose to utter her command. "Starke Scheite schichtet mir dort," was a noble and moving figure and she sustained the mood of the tragically transfigured spouse of Siegfried unswervingly, imparting to every facet of text and music the meaning intended by the composer. The plenitude of her vocal resources met every requirement of the music. The taxing high tessitura of "Fliegt heim, ihr Raben," was conquered without apparent effort. And certain low-lying passages, including "Ruhe, ruhe, du Gott," *have not been delivered hereabouts with such full, vibrant tones since the days of Olive Fremstad.*

Brooklyn (N. Y.) Daily Eagle: October 9, 1939, by Miles Kastendieck

Not only has she the requisites of a first-class soprano but her talent has possibly been overlooked by operatic impresarios. Yesterday *she established her right to greater recognition. Her voice belongs to the finer order of sopranos in the firmness of its tone and its production.* It is built along heroic lines yet it has pleasing lyric qualities. We shall hear more of Helen Traubel.

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Baldwin Piano *Victor Records*

New York Orchestral Concerts Hold Notable Variety

(Continued from page 10)

Feuermann with New Friends of Music Orchestra

Opening concert, New Friends of Music Orchestra, Fritz Stiedry conducting, Emanuel Feuermann, cellist, soloist; Town Hall, Nov. 7. Program:

Brandenburg Concerto No. 3, J. S. Bach; Cello Concerto in A major, C. P. E. Bach; Symphony in G minor, Mozart; Symphony in D minor, No. 80, Haydn.

The Town Hall Endowment concerts began their annual series at that auditorium with a program given by the orchestra of the New Friends of Music. A fair-sized gathering communed with an excellent program, in which Emanuel Feuermann was the cello soloist.

He played an unfamiliar A major concerto by Carl Philipp Emanuel Bach, period music graceful, redolent and suavely constructed. With his deep musical understanding and classical control, Feuermann was exactly the artist to voice the solo score at its best. His fluent execution and finely shaded tone further enhanced his lovely performance. The orchestra lent fully stylistic support under the direction of Fritz Stiedry.

The symphonists were heard in Bach's Brandenburg Concerto No. 3, Mozart's G minor symphony, and Haydn's D minor, No. 80. This list amply upheld the plan and standards of the New Friends, and afforded serious music-lovers a splendid chance for study and enjoyment. In the Bach composition, the harpsichord part had particularly sensitive and tasteful treatment from the devoted and expert Yella Pessl.

New Friends of Music Orchestra and National Association Join Procession—Philharmonic, on Eve of Tour, Presents Saxophone Novelties—Arthur Bliss Leads His Ballet Suite—Stokowski Returns with Philadelphians

Schubert by the Philharmonic

All-Schubert program, New York Philharmonic - Symphony Orchestra, John Barbirolli conducting, Carnegie Hall, Nov. 9. Program:

Symphony in B flat; Dances for Strings; Symphony in C major.

Schubert had complete possession of the Thursday and Friday programs of the Philharmonic at Carnegie Hall. Barbirolli devoted himself and his orchestra to that composer's second symphony in B flat (an early work) the mammoth C major symphony of Schubert's maturity, and a set of five minuets and three trios presented under the title of Dances for Strings.

Let historians indite the connection between the B flat and C major symphonies and point out the self-evident fact that the former shows signs of genius, and the latter brought them to fullest flowering. They might also speak of the simple charm and melodic fragrancy of the minuets and trios. The day has passed when Musical Courier readers have to be told such primitive matters.

Suffice it, that Barbirolli, in elevated mood, gave wholesouled meaning and feeling in his readings, and the orchestra responded with as significant an order of performance as Carnegie Hall has heard this season. The whole evening was a benison and a bath of beauty.

Philharmonic Orchestra Gives Saxophone Novelties

New York Philharmonic - Symphony Orchestra, John Barbirolli conducting. Sigurd Rascher, saxophonist, soloist: Carnegie Hall, Nov. 12. Program:

Academic Festival Overture, Brahms; *Rhapsody for Saxophone and Orchestra, Debussy; *Concertino, Ibert; Second Symphony, Schumann.

* First time by this orchestra.

Brahms' Academic Overture began this Sunday matinée with spirit and humor. The composition dates from a day when the Breslau University (in whose honor the composer penned his score) doubtless was a more naive and jolly place than it is now. Barbirolli's interpretation reflected such a thought.

The symphony of the afternoon, Schumann's second, came to a somewhat strenuous hearing, there not being enough of the gentler tone shades and dynamics.

Most interesting of the numbers were two works for saxophone and orchestra, Debussy's Rhapsody (newly edited by Ansermet) and Ibert's Concertino, Sigurd Rascher played the solo parts, and did so with skill, musical insight and imagination. The Debussy piece is not of his best inspiration, and despite some Spanish-sounding allurements, leaves the listener artistically disappointed. Ibert's music is well written but in the main light-waisted. The saxophone, when handled as expertly as on this occasion, well held its own with the somewhat more aristocratic members of the orchestral family.

Belgian Music by the National Association

Opening concert, National Orchestral Association, Leon Barzin conducting, Marcel Maas, pianist, soloist; Carnegie Hall, Nov. 13. Program:

Leonore Overture No. 1, Beethoven; Concerto in D minor, No. 20, Mozart; Variations Symphoniques, Franck; *Suite, Puzzle, Francis de Bourguignon.

* World Premiere.

Part of the concert presented by Mr. Barzin and his players was devoted to music of Belgium, the conductor's native land. Mr. Maas, an accomplished pianistic compatriot, appropriately played Franck's Variations Symphoniques. It was on the whole not so grateful a vehicle, though performed with virtuosity and authority, as the polished measures of the Mozart concerto, which called forth some of the best efforts of both soloist and orchestra.

In conclusion, the first performance anywhere of a suite in four movements by de Bourguignon, a modern Belgian composer, who also is the Musical Courier's representative in that country, revealed a work not at all puzzling, as the title might imply. Picturesque and orthodox in content, it began with a Fanfare for the brass in memory of the late King Albert; followed by a gay *scherzo;* a more pensive *andante* labeled Complainte, and reached some of its most effective pages in the final fugue. Messrs. Maas and Barzin earned warm applause from a sizeable audience.

Bliss Conducts His Ballet Suite

New York Philharmonic Orchestra, John Barbirolli, conductor; Arthur Bliss, guest conductor; Carnegie Hall, Nov. 16. Program:

Overture to The Bartered Bride, Smetana; *Suite from the ballet Checkmate, Arthur Bliss; Symphony No. 4, Brahms.

*First time in America.

Arthur Bliss lent added interest and glamor to this evening concert at Carnegie Hall by conducting his own suite from his ballet, Checkmate, which has had over 100 performances abroad since its premiere in 1937.

The music heard on the present occasion consists of six sections, variously titled with terms familiar to chessplayers. The excerpts, while arresting asd skillfully orchestrated, doubtless make their best points when heard in connection with the choreography they illustrate. Nevertheless, the auditors appeared to be highly impressed, and gave the composer warm rounds of applause. As a conductor he showed smooth and firm command.

Barbirolli gave a beautifully bemused reading of the fourth symphony by Brahms in which the orchestra distinguished itself signally, with a well-nigh perfect performance, as it did also in Smetana's overture from The Bartered Bride.

Francescatti in Bow with Philharmonic

New York Philharmonic Orchestra, John Barbirolli conducting; Zino Francescatti, violinist, soloist; Carnegie Hall, Nov. 19. Program:

Suite in E major for strings, Arthur Foote; Concerto in D major for violin, Paganini; Symphony No. 2, in D major, Brahms.

The New York debut of Zino Francescatti, French-Italian violinist, who had been heard in Europe and South America with success, was productive of a warm ovation. Mr. Francescatti is a technician of brilliant ability, with easy and fluent command of every mechanical department of violin playing. Added to this, he

(Continued on page 75)

TOWN HALL OCT. 7th 1939

MARY HILL

© Bachrach

DOOLITTLE

'CELLIST

New York Times

"Talented 'cellist from Montreal . . . proved well endowed with musicianly attributes. Her work was consistently clean-cut and accurate, and evinced a laudable sense of style. Intonation and phrasing were also praiseworthy at all times. With an agile bow the serious young newcomer drew a pure, sensitive tone . . . many other admirable aspects of her performance."

New York Sun

"Made an excellent first impression in a program of substantial and gratifying character. Her tone was warm and sensitive . . . her intonation was true, and her phrasing was musicianly. In rapid passages she preserved the cleanness and security of a technic at once neat and readily adaptable."

New York World-Telegram

"Miss Doolittle gave abundant evidence of inborn musicianship, artistic feeling and intelligence."

New York Journal-American

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Montreal Star

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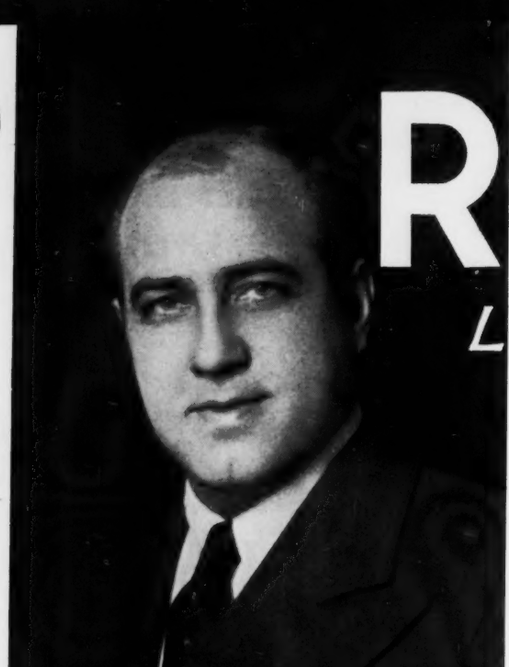

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—A. L. K., Sydney Sunday Sun and Guardian

"RICHARD CROOKS' SUPERB SINGING—ENTHUSIASM AT TOWN HALL—Richard Crooks was given another enthusiastic reception. The hall was filled to capacity; even the organ steps were crowded. From his opening bracket of songs to the last of his many encores he took complete possession of his audience. It was magnificent singing, brilliant in articulation and noble in character."

—Sydney Morning Herald

"INSATIABLE AUDIENCES FOR CROOKS—Richard Crooks had to attempt to satisfy an audience as insatiable as it was enormous; and so inexorable that the tenor sang extras that amounted almost to a second big program."

—A. L. K., Sydney Sun and Guardian

"Richard Crooks was in fine form, and sang enough encores to make up a second program. He used his magnificent tenor voice with an unaffected style, easy production and faultless intonation."

J. R., Sydney Telegraph

"GREAT WELCOME FOR TENOR—Crooks at once succeeded in gathering new thousands of concert goers as fast friends. His phenomenal voice and interest in the finest type of vocal composition, his excellent sense of style and popular appeal have created for him a public ever willing to delight in his artistry."

—Melbourne Age

"VOCAL ABANDON IN AMERICAN'S RETURN—Hailed with affection by a thronging audience, Richard Crooks left no doubt that his voice is in full fettle."

—Thorold Waters, Melbourne Sun

"RICHARD CROOKS WINS NEW ADMIRERS—The polished and versatile Richard Crooks won new admirers and enthusiasm ran high throughout the night. He was obliged to supplement each group, with the result that nine items were added to the set program."

—J. E. Tremearne, Melbourne Herald

"A concert given by Richard Crooks expands to festival proportions. This singer passes all tests."

—Melbourne Age

"MASTER SINGER RETURNS—ENORMOUS AUDIENCE THRILLED—The Auckland Town Hall was a scene of enthusiasm when the world-famous tenor Richard Crooks made the first appearance of his second tour of New Zealand. It is almost three years since Crooks visited Auckland and the memorable concerts he gave then have left their impression. On this occasion he demonstrated the full power he possesses. These were thrilling moments. Thunderous applause was the spontaneous reaction of the audience."

—New Zealand Herald

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HARD CROOKS

Tenor Metropolitan Opera Association

5 FROM AUSTRALASIAN & SOUTH AFRICAN TRIUMPHS

ACITY AUDIENCES — THOUSANDS TURNED AWAY

"ENORMOUS AUDIENCE GREETS CROOKS—An enormous audience gave Richard Crooks one of the most enthusiastic receptions ever accorded a visiting artist in Johannesburg. The body of the City Hall and the gallery were crammed with people. 500 seats on the organ steps were filled and additional seats were brought into the side passages. From the opening bars the singer had his audience in thrall and the applause broke all bounds. He invests all songs with the magic of one of the world's loveliest tenor voices. His musical Midas touch turns to gold. Generous encore followed encore and still the enthusiasm continued." —*J. W. v. H., Johannesburg Star*

"FAMOUS TENOR DELIGHTS OVERFLOWING AUDIENCE—CROOKS 'A SINGER OF THE PEOPLE'—If Johannesburg has never before heard perfect singing, they heard it when Richard Crooks, one of the greatest singers in the world, gave his first recital in the city. Long before the concert was due to start there was not a seat to be had." —*E. M. B., Rand Daily Mail*

"CROOKS SCORES A TRIUMPH—For over two hours people in the crowded City Hall forgot the situation in Europe in their delight at another enchanting recital by Richard Crooks." —*Johannesburg Star*

"PACKED CITY HALL FOR ANOTHER CROOKS CONCERT—Richard Crooks had another remarkably large audience. The organ gallery and extra seats in the body of the hall were sold out and the auditorium was crowded to the doors. His program fully demonstrated his many-sided art and the amazing strength and stamina of his voice, for there seemed to be no end to the demand for encores and he went on and on rousing his hearers to a higher and still higher pitch of excitement." —*L. S., Rand Daily Mail*

"AUDIENCE FILLS CITY HALL—POPULAR CONCERT BY RICHARD CROOKS—Many people were turned away from the City Hall after 'house full' notices had gone up. Long before the concert hundreds of seats had been placed in the side passages and just below the platform to cope with the demand. I do not remember a bigger audience for any great overseas singer who ever visited our shores." —*Johannesburg Star*

"RICHARD CROOKS' FINE SINGING IN FIFTH CONCERT—In the City Hall Richard Crooks faced another large audience. There was no satisfying them and Crooks' generosity only roused them to greater fervour and made them more importunate." —*Rand Daily Mail*

"CROOKS' LAST CONCERT—HUGE AUDIENCE AT CITY HALL—Richard Crooks gave his last Johannesburg concert to a crowded house. His splendid singing was received with what must be to him by now quite the usual expressions of manifest delight. He has given us the richest enjoyment in songs that combined true musical appeal with the beauty of the human voice at its loveliest." —*J. W. v. H., Johannesburg Star*

"RICHARD CROOKS TAKES CAPE TOWN BY STORM — Richard Crooks' great singing took Cape Town by storm when he gave his first concert to a vast audience. His success was instantaneous." —*Cape Times*

"ENTHUSIASTIC RECEPTION FOR RICHARD CROOKS—Cape Town gave Richard Crooks a wildly enthusiastic welcome. Time and again he was called back, and when he had given his last encore the enormous audience was obviously eager for still more." —*Cape Argus*

"RICHARD CROOKS IN FINE CONCERT—Richard Crooks was given another tumultuous welcome. The hall was packed from floor to ceiling and encores were demanded and given for every group." —*Cape Times*

"RICHARD CROOKS DRAWS ANOTHER PACKED HOUSE — All Cape Town (or so it seemed) was there, and his splendid singing was received with those expressions of manifold delight which have characterized all Richard Crooks' appearances in South Africa." —*Cape Argus*

"CROOKS DELIGHTS PACKED HALL—A crowded audience saw and heard Richard Crooks for the first time in a recital that abundantly confirmed his brilliant artistry, known through gramophone records and the radio. He was accorded a tremendously enthusiastic reception, and so large was the house that the seating of the audience delayed the opening of the concert for nearly 20 minutes."
—*Durban Natal Mercury*

"RICHARD CROOKS SCORES AGAIN—Richard Crooks gave another Durban concert and once again a crowded house was inspired by his vocal mastery." —*Durban Natal Mercury*

"GOLDEN VOICED TENOR THRILLS BIG AUDIENCE—SUPERB SINGING BY RICHARD CROOKS—The glory of his incomparable voice completely subjugated the huge audience."
—*E. B. J., Eastern Province Herald*

"RICHARD CROOKS IN PRETORIA—CITY HALL PACKED TO HEAR FAMOUS TENOR —Richard Crooks' magnificent voice is well known to the South African public through the medium of gramophone and radio. A crowded house took advantage of the unique opportunity to hear the artist in person. Crooks established contact with his audience in his first number as only a singer of the highest order can. A great number of encores were granted."
—*Pretoria News*

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Pittsburgh Offers Lavish Artistic Feast to Music Lovers

By RALPH LEWANDO

PITTSBURGH, PA.—The orchestral situation here is the happiest in years. After several attempts without success to found a first line symphony orchestra after the breakup of the old Pittsburgh Symphony shortly after the turn of the century, the supreme effort three years ago to create a worthy symphonic unit finally resulted in the Pittsburgh Symphony Society's getting a new lease of artistic life that has added cubits to the city's musical importance.

More than ever before, the music loving public here has evinced enthusiasm in the orchestra that already may be ranked as a major symphonic unit. This has been brought about by the high standards in personnel and quality of programs demanded by Fritz Reiner, the permanent conductor and musical director.

Ninety players form the orchestra. The season embraces 16 pairs of concerts at Syria Mosque, which seats 3,850. In addition a number of free concerts will be given in the public schools. This worthy project has been made possible by the $50,000 grant of the Buhl Foundation of this city.

Native Music Featured

American music will have its day in court. Among indenous works to be programmed are Randall Thompson's second symphony; a symphony by William Grant Still; a new work by Morton Gould dedicated to Mr. Reiner; Aaron Copland's Outdoor Overture; works by Russell Bennett and George Gershwin, the latter to be represented by his piano concerto in F played by Oscar Levant, who will also direct his own Dirge, dedicated to the memory of Gershwin.

In addition, the roster of soloists includes violinists Jascha Heifetz, Robert Virovai, Georges Enesco and Hugo Kolberg (concertmaster); pianists Rachmaninoff, Serge Prokofieff, and Josef Hofmann; cellist Felix Salmond; soprano Helen Traubel, Lauritz Melchior, tenor, and other prominent singers to be announced who will collaborate in a concert version of an entire act from Wagner's Die Walküre; and four other soloists who will share in the presentation of Verdi's Requiem by the orchestra and the Mendelssohn Choir of which Dr. Ernest Lunt is conductor.

Guest conductors will be Igor Stravinsky, Georges Enesco and Vladimir Bakaleinikoff, the latter being the orchestra's principal viola.

Other Orchestras to Appear

The Pittsburgh Symphony Society is also planning to resume the series of music lectures in which the orchestra will again participate. These sessions were inaugurated two years ago with Olin Downes as commentator. Last season John Erskine was the lecturer.

The Pittsburgh WPA Orchestra of 65 players led by Dr. Joseph A. Rauterkus and organized three years continues to excite interest and attract large audiences. The group consists of many professional musicians. Concerts are played in communities within 50 miles. Programs feature American composers as well as works of the standard repertoire: Henry Hadley, Victor Herbert, Walter Damrosch, Werner Janssen, Sigmund Romberg and many others. Each year a concert devoted entirely to native works is given in Stephen Foster Memorial. Soloists are also featured and are drawn from the local scene. Assistant conductors are Pierre DeBacker, Harry Hoehle and John Sorlin.

FRITZ REINER, conductor of the Pittsburgh Symphony Orchestra, at rehearsal, adjudicates a knotty problem for the violins.

The Pittsburgh String Orchestra, founded and conducted by Dr. Harvey B. Gaul, has reorganized after a year's inactivity and has already begun rehearsals preparatory to a public performance.

Another local group pointing toward two or three concerts is the Tuesday Musical Club String Ensemble led by Karl Malcherek. The personnel is composed entirely of women—all members of the Club.

Modestly pursuing its musical way is the Y. M. C. A. Orchestra which meets once weekly for rehearsal under the baton of Homer Ochsenhirt.

School Groups Influential

The Carnegie Institute of Technology symphony orchestra, consisting of 80 students, mostly from the music department, was formed in 1913, a year following organization of the College of Fine Arts. The conductor is Dr. J. Vick O'Brien, head of the music department. During the college year hourly rehearsals are held weekly. The orchestra gives two or more concerts each year in Carnegie Music Hall. For the past four years a series of radio network programs has been presented. A similar series is planned early in 1940.

Active also is the Carnegie Institute of Technology String Ensemble, directed by Karl Malcherek. Each year this organization gives two concerts in Carnegie Music Hall.

The All-City High School Orchestra of nearly 100 players chosen from the outstanding musicians in local school orchestras and led by Oscar Demmler, rehearses weekly, plays on the radio and gives public concerts each season.

The Duquesne University Orchestra, Francis Aranyi, conductor, numbering 46 players is an active group. Rev. John J. Manning is Dean of the Music School. A string ensemble of the music department of Pennsylvania College for Women, led by Lillie Held, also participates in musical plays of the college. Helene Welker is head of the department.

Pittsburgh Musical Institute, headed by William Oetting and Dallmeyer Russell, is one of the oldest and important music schools in this district. Its orchestra, comprising approximately 75 players, is directed by Oscar Demmler. Two public concerts will be given during the current year.

New Local Opera Groups

Ever since the Chicago Opera Company two decades ago ceased coming here, Pittsburgh has been served principally by Fortune Gallo's San Carlo hosts. Local efforts up to recent days to form opera groups have died a-borning.

(*Continued on page* 74)

EDWARD SPECTER, manager, Pittsburgh Symphony Orchestra.

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"Miss Tully is one of those attractive personalities who manages to live her music so convincingly that its great emotional values are vividly underscored. She casts a real spell over an audience and succeeds in communicating her own fervor."

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New York Concert Roster Includes Notable Events

(Continued from page 17)

pressionistic music on his list. Mr. Rappaport, a product of the Juilliard School, has had considerable experience as soloist and recitalist. In general, he proved again to be a tasteful and technically competent player, best in such works as the Chopin Barcarolle and in music by Debussy and Griffes, where color evocation rather than continued structural design were the predominating features. He played also Busoni and Liszt Bach arrangements, including the latter's Fantasia and Fugue in G minor, the Schumann Fantasie, two Chopin mazurkas and the impromptu in A flat and Dohnanyi's rhapsody in C. If Mr. Rappaport were to stress a more forthright and dynamic approach to music, his playing would gain in its hold on audiences. The public on this occasion responded warmly.

Mildred Lind Makes Debut

Twice winner of the Oscar Weil Memorial Scholarship, Mildred Lind, young violinist, made an impressive debut in Town Hall on the afternoon of Nov. 15. The newcomer, technically sound, opened her list with the Cesar Franck sonata, delivered with impeccable intonation, suavity of style and colorful tone and then played the Sibelius concerto. Here double-stop passages presented no difficulties for the young player, who seemed to have shaken off some of the stolidity of her opening work. However, immaturity was probably responsible for her failure to plumb some of the emotional depths of this Finnish score. Some Bloch, Weber, Debussy-Hartman and Wieniawski-Kreisler shorter items gave further evidence of potentialities, while Sarasate's Carmen Fantasy was a demonstration of violinistic pyrotechnics. Pastorale of Tirandelli was her encore, an item living up to its title. Federico Longas gave able pianistic collaboration.

Rudolf Serkin in Piano Event

Only four composers made up the program of the Serkin recital at Carnegie Hall on Nov. 17. They and their works were Bach, Capriccio on the Departure of a Beloved Brother; Beethoven, F sharp minor sonata opus 78; Brahms, Handel Variations; Chopin, twelve Etudes, opus 25.

Serkin possesses qualities which appeal alike to the professional musician and the lay music-lover, and that appeal may be summarized as being made up of equal parts of intellect, emotion and technical mastery. Added to those are a beautiful classic line, and a wide range of color and nuance in delivery of romantic material.

The Bach Capriccio was delightfully whimsical; the Beethoven sonata had infinite charm and liveliness. The contrasting phases of the Brahms opus enjoyed rich and imaginative exposition with a climaxed ending of rare breadth and might. The poetry and passion of Chopin came to irresistible voicing, and ended the recital with a whirlwind of excited applause that brought forth the admiral artist for imperative added contributions.

Rosalyn Tureck in Charles Wagner Series

The third in the series of Charles L. Wagner concerts at Town Hall on Nov. 17, brought Rosalyn Tureck, pianist, in a program of considerable variety and interest. Miss Tureck, remembered particularly for her Bach cycle a few seasons ago, began with older music by Graun, A. Scarlatti, Paradies and J. S. Bach, played with crisp command. Perhaps the highest impression of the evening was made in its most substantial work, the Chopin sonata in B flat minor, which included a particularly atmospheric treatment of the Marche funèbre. Miss Tureck commands an unusual gamut of color; and this work was done with strong dramatic understanding and gripping emotional restraint, voicing, one felt, the recitalist's sympathy with the Polish national muse. Hartmann's transcription of the Midsummer Night's Dream scherzo, Debussy and Stravinsky-Agosti items made up the final brackets in a list which revealed the pianist as an artist of unusual temperament and feeling. A large audience attended.

Yves Tinayre Offers Rare Music

Early sacred music of rare vintage formed the first half of the matinee recital at Town Hall, on Nov. 18, by Yves Tinayre, French baritone, who had been heard by an invited audience at the recent Musicological Congress in New York. A master of the subtleties of medieval art, M. Tinayre sang in a light voice, which, however, was capable of surprising dynamic gradations.

The feature of the concert was a church cantata, Die Engelein, by the practically unknown 17th century German composer, Johann Christoph Kriedel, with obbligato for two violins exquisitely played by Felix Galimir and Frederick Dvonch, and organ bass supplied by Vernon de Tar. It was superbly sung, and brought an old French chanson as encore.

The concert also included highly interesting music by Perotin, de Pres, Hammerschmidt, Grandi and an anonymous Venetian composer. In fact, in this particular field of art, M. Tinayre is unrivalled.

The second half included Lieder by Schubert and Brahms, songs of Debussy and an excerpt from Purcell's Dioclesian, with trumpet obbligato by Edward Treutel. Harrison Potter was the piano accompanist.

Zlatko Balokovic Aided by String Quartet

Festive atmosphere evidenced itself at Town Hall on Nov. 18, when Zlatko Balokovic was presented with a laurel wreath by the Yugoslav Sokol Society for his services to the music of his native land.

There was also other matter to rejoice about when that accomplished violin artist revealed his impressive gifts in a varied program which appropriately included three Slavic numbers, Szymanowski's La Fontaine d'Arethuse, Lotka's Croatian Rhapsody and Slavenski's Jugoslav Song and Dance.

Balokovic scored throughout the recital with his firm musical command, highly skilled fingers and bow, and warmth of tone and feeling. He is now at the full maturity of his powers as an interpreter, and so the hearers enjoyed his stylistic art not only in the aforementioned music, but also in works of larger import, like the Handel sonata in G minor, Bach's E major concerto, and Chausson's composition in the same form. The Stradivarius Quartet (together with double bassist Harold Smith and pianist Helmut Baerwald) accompanied the Bach and Chausson examples. Mr. Baerwald figured also as the expert keyboard partner in the Handel pages, and as the arranger of a Paganini Caprice, which Balokovic played with sparkling virtuosity and fancy.

Edouard Grobé Heard

Music oftentimes disregarded by singers made up the program for the Nov. 19 matinee in Town Hall, of Edouard Grobé, American tenor, who has been heard with orchestras heretofore. Mr. Grobé proved a sensitive musician singing with taste and understanding and notable German diction.

His list started with the Comfort Ye aria from Handel's Messiah and Beethoven's Adelaide cycle and then came five songs from Schubert's Müllerlieder. Several Brahms items including three excerpts from the Heimweh-Lieder were followed by several Strauss numbers. Mr. Grobé was at his best in the numbers where sympathetic understanding of the lyrics was required rather than in the robust, rollicking items. Coenraad V. Bos gave able assistance at the piano.

Primrose Assists Budapest Group

Later that afternoon, the Budapest Quartet, with William Primrose, violist assisting and several members of its orchestra also participating, gave another in the Town Hall series of chamber recitals under the auspices of the New Friends of Music. Beethoven's Quintet in C, op. 29 and Mozart's in B flat (K.174), not often performed, gave the five players opportunity to reveal their mutuality of interpretative understanding if not complete tonal agreement. Mozart's Serenade in E flat for clarinets, horns and bassoons in pairs was given, under the direction of Josef Blant, by Lois Wann, Richard Nass, Ellen Stone, Philip Palmer, Bernard Balaban and Louis Mastrocola, of the orchestra and Arthur H. Christmann and Willy Salander, clarinetists. The young players gave a stylistic reading under Mr. Blant's direction.

Dorothy Maynor in Notable Debut

The Sabbath (Nov. 19) was rounded out by the Town Hall highlight of the day. Dorothy Maynor, Negro soprano, whose appearance at the Berkshire Festival last summer, when she was introduced by Serge Koussevitzky, resulted in a tremor heard in Fifty-seventh St., finally came before a critical New York audience and soon won them completely, not only because of her vocal equipment but also through her complete musicality.

Miss Maynor has a voice of wide tessitura, opulent in texture, and used with the skill of an experienced artist. Her control of mezzo-voce passages, in particular, is notable, and she did not make the mistake, as do many Negro singers, of attempting to present Spirituals as art songs.

Following a Bach air, in which she was plainly nervous, came Handel's O Sleep, Why Dost Thee Leave Me, from Semele. Here was complete understanding of the Handelian line. Exquisitely phrased and richly sung, it brought an ovation. An aria from La Vestale by Spontini, showed operatic propensities and was followed by two Mozart airs, from The Magic Flute and Don Giovanni. If Miss Maynor showed she knows Handel, she further demonstrated that the intricacies of Mozart are also not foreign to her. Stylistic understanding was her forte, as well as vocal skill of a high order. Schumann and Schubert works denoted her Lieder ability and necessitated adding the latter's Ave Maria as an encore, sung with the air of the church rather than that of the concert hall. Following several Spirituals came Strauss songs, all adding to her laurels. Arpad Sandor was her able accompanist.

Waldemar Giese Plays String Bass

That unusual recital hall visitant, the double bass, in the hands of Waldemar Giese, solo player in the Philadelphia Orchestra, made a rare program of considerable novelty in Steinway Recital Hall on Nov. 19. Mr. Giese, who has appeared in Philadelphia recitals besides playing in San Francisco and Cincinnati orchestras in the last fifteen years, is technically one of the most skilled players in his field. In the course of a recital mainly of smaller works by Mattheson, Dragonetti, Bottesini, Bach, Henning and Lazar, and a work composed for him by Johanne Ogrodowska-Ridpath (present in the audience to bow), he performed some marvels of mechanical suppleness, despite a few slips which his ponderous instrument made excusable. He also added a virtuosic composition of his own and a movement from Koussevitzky's bass concerto as encores. Maurice B. Katz was at the piano.

Miss Bacon's Sixth Program

Two sonatas from Op. 14, the No. 1 in E major and the No. 2 in G major, were listed for Katherine Bacon's sixth Beethoven recital in Town Hall on Nov. 20. The pianist followed these early ventures with the F major score of Op. 54 and rounded out her evening's list with the B flat, Op. 106, better known as the Hammerklavier. As at her previous programs, Miss Bacon gave a scholarly and meticulous reading, devoting considerable attention to the opening numbers and rounding out the evening with brilliant yet musicianly pianism in her final offering.

Spalding Plays His Sonata

In exceptionally good form, Albert Spalding returned for his first New York recital of the season at Carnegie Hall on Nov. 20. The house was filled with a distinctive and appreciative throng.

A feature was the first performance by the violinist of his own unaccompanied Sonata in E minor, a four movement score of original sort. Particularly the opening section created interest by its unconventional melodic figures and rhythmic style, suggestive of folk music. The work offers interest to a master player, and it was performed most effectively on this occasion.

The generous program of scholarly worth also included a particularly delightful item in Schubert's Fantasy in C, op. 159, given a reading of high musical insight as well as brilliancy by Mr. Spalding and his able piano associate, André Benoist. The concert opened with the performer's own edition of the Corelli La Folia and a rare allegro by Padre Martini, arranged by Samuel Endicott. Later came a suave, if somewhat restrained reading of the Chausson Poème. In his most sparkling mood of technical virtuosity, the violinist returned for a group of final short pieces by Szymanowski, Cassado, Ravel and Paganini (I Palpiti), after which there were encores by Brahms, Dinicu-Heifetz and others.

Lotte Lehmann in Brooklyn Academy

Lotte Lehmann, Metropolitan Opera soprano, gave the third program in the Music and Dance series of the Brooklyn Institute of Arts and Sciences at the Academy of Music there on Nov. 14. Mme. Lehmann opened her list with four Brahms songs and followed with five Schumann items. Following the intermission came some Mendelssohn, Franz and Wolf Lieder. Paul Ulanowsky was at the piano.

"Prince of American Violinists"

(World-Telegram)

ALBERT SPALDING

"whose mastery of the violin is a boast for what America can produce in the matter of musicians"—(Journal-American)

TRIUMPHS IN RECITAL AT CARNEGIE HALL, Nov. 20th, 1939

"THE recital by Albert Spalding revealed a violinist who is an exceptional musician as well as virtuoso at his best. He was in excellent fettle. His tone was full and brilliant. The Schubert Fantasy is of a dangerous length; yet it was played with so much feeling, poetry, and sense of style that tediousness had no part in it. The Chausson Poème has long and justifiably been held a special ornament of this violinist's repertoire."—*Times* (Olin Downes).

"Albert Spalding played one of his most admirable recitals last night. Not often is the Chausson Poème so poetically and so musically achieved. His performance was imaginative and warmly expressive. His tone possessed a roseate glow, his style was lyrical and romantic. The aristocracy of Spalding's playing was particularly gratifying."
—*Sun* (Oscar Thompson).

"Prince of American violinists, Albert Spalding gave a thorough-going exhibition of his gifts, including his creative powers as a composer. He was playing at his best. His tone rippled and sang and sputtered bright showers of sparks when the score asked for it. At the end the audience overwhelmed him with applause."
—*World-Telegram* (Louis Biancolli).

"ALBERT SPALDING, whose mastery of the violin is a boast for what America can produce in the matter of musicians, featured an original Sonata, played publicly for the first time. The elaborate pages were encompassed with the brilliancy and precision and facility that are definitely associated with Mr. Spalding's accomplishments. Innate sense of the dramatic, combined with technical efficiency were further disclosed."—*Journal-American* (Grena Bennett).

"If there is any question as to whether he should be heard in a Bach Sonata or his own, it can be stated that the combination of Spalding and Spalding is *peerless*. There are immensely florid passages, intricate double-stops, and a wealth of opportunity for displaying the luscious Spalding tone."—*N. Y. Post* (O. G.)

"Spalding displayed a technical mastery with an impression of poise and ease and a tone of lyric fluency."—*Herald-Tribune* (F. D. Perkins).

(Above quotations from the New York press of Nov. 21, 1939.)

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NEW YORK DECEMBER 1, 1939 No. 3000

Discrimination Against Our Composers

Conductors of symphony orchestras who decline to perform the compositions of American composers are properly rebuked for "snobbishness," together with their boards, by President Gene Buck of the American Society of Composers, Authors and Publishers.

Mr. Buck's sentiment, heartily seconded by the New York State Federation of Music Clubs representatives, are symptomatic of the doubts which are beginning to agitate many minds. Bluntly, certain orchestra leaders imported from Europe are not fulfilling their obligations to the American composer or the American public.

The creator, the composer, is the foundation of native art, anywhere. This basic character of the composer's function is thoroughly understood by many of our conductors, as reflected by their diligent encouragement of American music. Perusal of the reports in this issue which itemize the works scheduled for performance this season by the large and smaller orchestras, will show that many of our conductors clearly recognize their duty to find, perform and repeat substantial American scores.

Other conductors, however, through indifference, indolence, innate hostility, or abject submission to philistinism, are still declining to expose their audiences to hearings of native compositions.

All of us know well the familiar pests, the pushing, aggressive composer who hounds the conductor for performance of his pallid opuses, and his partner, the manipulator of social blandishments. These types—also common in Europe—may bewilder the newcomer, but there is no excuse for the conductor to relax his search for worthy material.

The conductor must be equipped for this quest; his technical proficiency, his loyalty to his own land and compatriots, his personal amiability in communing with his board and his audiences are not sufficient.

The conductor who aspires to an important post in an American community must know, understand and interpret the historical, social and cultural currents; he must be a part of our national consciousness. If he requires too extensive tutoring in these deeper aspects of our national being he simply does not belong here.

Surprisingly, some leaders in our midst do qualify according to these high exactions. Others remain obvious transplants, alien mentalities in a democratic land. These conductors constitute our problem.

If we read the portents correctly, some of our communities are beginning to grow restive under the continued neglect of our native gifts by the local arbiters. As Koussevitzky recently pointed out to a detractor of American art who asserted that we "have no Bach, Beethoven and Brahms in this country;" we do have these masters, we possess them in common with the rest of the civilized world. American musicians have accomplished much. Our gains shall not be surrendered now that this land has become the world's new sphere of creative enlightenment.

The symphony orchestra conductor has been entrusted with vast power. He must not misuse this power, or become snobbish, lest the aroused American music-lover crack the whip.

◆ ◆ ◆

Variations

(*Continued from page 53*)

posers began to lift melodies from the great masters, I wrote frequently (with shocked eyebrow upliftings and at the top of my voice) about what I regarded to be a reprehensible practice and a frightful sacrilege. I threw fits when Harry Carroll purloined the luscious melody of Chopin's Fantasie Impromptu and made it into I'm Always Chasing Rainbows. I believe I said that it would make Chopin turn in his grave. (No one opened the tomb at Père-Lachaise Cemetery in Paris to verify the statement.) Other similar "outrages," as I called them, at that period, moved me to indignation equally fierce.

Time flies, art is long, as the Latin philosopher has it. My views have mellowed, and now I calmly hear popular pieces featuring the melodies of Tschaikovsky, Debussy, Ravel (and even Bach), without in the least objecting to having my ears and toes tickled pleasantly. I have come to know that no grave-turnings occurred, that the fame of the eminent departed masters is secure, and that it is better to have the populace sing and whistle and love the immortal tunes than never to know them at all.

Just the other evening I enjoyed greatly the private pre-hearing of a heart-appeal song (soon to be published) from Erno Rapee's skilled pen, and which he played for Deems Taylor, Moriz Rosenthal, Eugen Zador, and other musicians at his home. We all survived the fact that the leading strain is from the beautiful slow movement of the second piano concerto by Rachmaninoff.

Bach and Handel were the original borrowers of other men's melodies. (Shakespeare did it to his writing contemporaries and predecessors.) There was no copyright law then: the ethical law seemed all right to the loanees. Mozart's first three piano concertos consisted entirely of revamped movements from sonatas by Raupach, Schobert, Honauer, Eckard, and C. P. E. Bach. Mozart's father helped him in the larceny, and a large part of the manuscripts (now in the Berlin State Library) are in papa's handwriting.

Go on, you eager pilferers—but don't neglect to have those marvelously clever orchestral arrangers, of whom America may be justly proud, retouch your attempts and add the color and charm that have given our light music its high popularity all over the world.

◆ ◆ ◆

Of course, the main object of all composers of popular music is to make money. They must live and eat. This is the place, then, to recall what an early edition of the New York Times (Nov. 21) said about the sonata by Spalding which he played at his Carnegie Hall recital the previous evening: "Fed violinists today would have had the courage and the musicianship to write a sonata of this character and quality." (A later edition changed the "fed" to "few".)

Cartoon by Edgar Allen, Jr.

"I don't know the name of the opera, but the Herald Tribune said it was 'very interesting' . . ."

◆ ◆ ◆

And then there is the well known conversation between two wealthy writers of popular numbers:

A—"Isn't it awful to think that you and I have made more money with some single songs than Beethoven made with his fifth symphony?"

B—"Yep, that's right. But look at the rotten title he gave it."

◆ ◆ ◆

Momentous musical news of the month: Stokowski has reseated the Philadelphia Orchestra, putting the strings in the rear rows and bringing the brass, woodwind and percussion to the front. His theory is that the rear wall reflects loudest and therefore the weaker strings should have its aid. However, as some of the music is itself either soft or loud, a better idea would be to have the various instrumental groups shift positions during the playing. They could run quickly from place to place, and return, thereby preserving perfect balance of tone and dynamics.

Or—and this should appeal to Stokowski's scientific mind—the ideal way seems to be to construct small moving railed platforms, one for each player, and so adjusted and timed as to shift automatically at the precise, appropriate moments. That ought to add visual excitement for the audience, and innocent merriment, should some of the platforms happen to collide and spill the players.

◆ ◆ ◆

From Charles L. Wagner, this item: "Alan Jones had an offer from Shuberts to sing in Three Blind Mice. When I heard of the offer, I said to my tenor, 'Alan, the only Schubert for you is Franz.'"

◆ ◆ ◆

A young man from New London, Conn., asks why certain singers close their eyes when they perform. I can't answer that. Maybe they do not wish to see the empty seats.

◆ ◆ ◆

Leonard Lyons relates in The Post (New York) that "Rosa Ponselle was given a room recently near a freight elevator in a Seattle hotel. She feared it might be too noisy, so the freight elevator made three trial trips. The manager came along and asked the operator 'What in the world are you doing?' 'I'm rehearsing for Rosa Ponselle' was the answer."

VARIATIONS

By Leonard Liebling

A luncheon and Forum, sponsored at the Great Northern Hotel on Nov. 17 by the New York State Federation of Music Clubs, had the president, Mrs. Edmund C. Cahill, as chairman, and Ethel Peyser as mistress of ceremonies and bell-tapping timekeeper for the speakers. They were, among others, Gene Buck, Geoffrey O'Hara, Gena Branscombe, Mrs. Arthur Reis, Leonard Liebling, Baroness von Klenner, Charles Haubiel, Marion Bauer, Henry Steiger, Mrs. Henry Hadley, Hunter Sawyer, Charlotte Lund, Mrs. Etta Hamilton Morris, Mrs. Ethelbert Nevin, Elizabeth Robertson, Herbert Sammond, Christos Vrionides.

The general topic announced was discussion as to what effect the European war might have on American music, but the first speaker, Gene Buck, gave the keynote of the Forum when he remarked "the less said about the war, the better." It was not mentioned again after that. Mrs. Cahill, in her introductory words, performed another amputation by asking that there be no repetition of a previous gathering of the N.Y.S.F.M.C., at which the composers invited to address the meeting, spoke chiefly about themselves.

On this latest occasion, Mrs. Cahill's warning was followed even though it left some of the composers a bit subjectless. The discussion centered on the fact that certain of our symphony orchestras do not give enough productions of American works. Some of the speakers blamed the lack on the conductors, others fastened it on the boards of directors. Both classes of miscreants came in for severe sarcasm and castigation.

What struck your reporter especially, was that no truly constructive thought came from the complainants. They all merely agreed that something ought to be done. Ought, ought, ought. That is the gist of what I have been hearing for years at such meetings of American musicians. Ought, ought, ought, and talk, talk, talk. Oh yes, one lady put the blame on the public and added that it ought to be prodded into taking action and demanding more performances of American music. The point is a good one, but the endeavor would be fruitless. The incentive must come to the public through inner prompting. It is easier to prod the public into warring for the safety of democracy or the freedom of the seas, than into battling for the advancement of worthy American music.

What I should like to see is a concerted movement, in the nature of a demand (or command, if you choose) backed primarily by ASCAP, and the National and State Federations of Music, as well as patriotic societies, private clubs and individuals, that every symphony orchestra or other musical group, as well as recitalists, put at least one American composition on each of their programs. In the event of refusal—well, these are the flourishing days of picketing and the boycott.

If the agencies and individuals have sufficient initiative and courage (better known as guts) to make the demand just suggested, the Musical Courier will be glad to publish such a signed proclamation, and scarehead and feature it on its editorial page in every issue indefinitely, or until the desired result has been achieved.

✦ ✦ ✦

Meanwhile it is the duty of all our conscientious professional writers about music, to hunt assiduously for new outstanding works by American composers. Imbued with that ideal, the present scribe has just succeeded in unearthing a masterpiece, still in manuscript, and reproduced on this page in time to engage the attention of conductors and boards before their seasonal program schedules are complete. Now the famous phrase may be repeated, "Hats off, a genius!" Ladies and gentlemen, meet Fritz Jacoboviskiovitch!

However, credit where credit is due. The prized score was sent to Variations by C. Kenneth Hersey, of 342 Thomas Ave., Rochester, N. Y. Could it be that he is the real genius, aware of the obstacles still in the path of an American creator, and cleverly hiding behind a glamorous pseudonym? Variations is making every effort to confirm the existence of Fritz Jacoboviskiovitch.

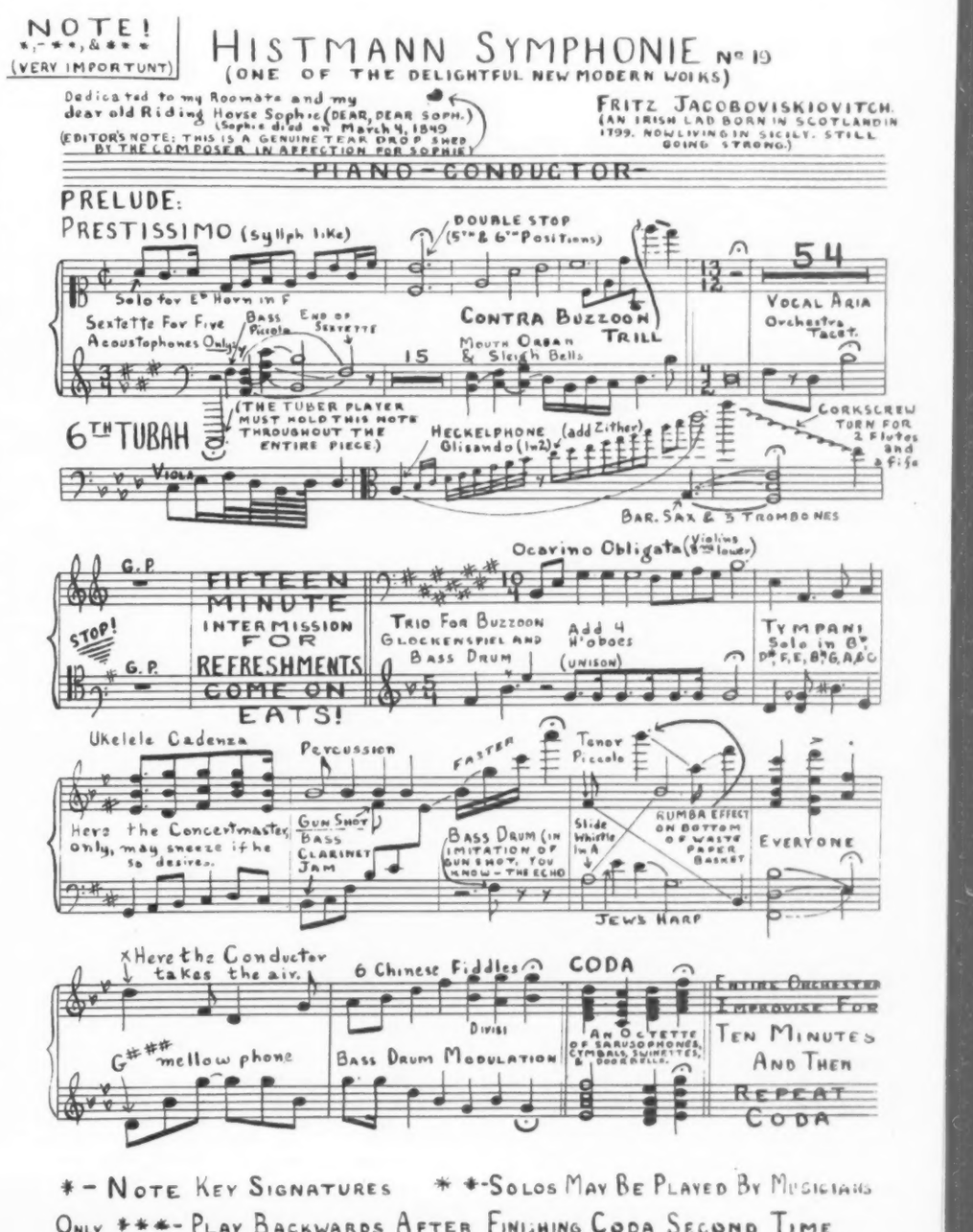
✦ ✦ ✦

In the previous issue of the Musical Courier there was a short editorial entitled Mozart Hits the Mat. It was written by one of the staff and found publication without first passing the eagle eye of the editor.

With no desire to crush the ambition of that author, and with every desire to encourage my assistants to make my own work less, I must nevertheless take issue with the piece of writing when it chides the "composer" of a new popular dance number for borrowing as his theme, the opening measures of "Mozart's sonata No. 1." Says the editorial: "The result is a surprising bit of grotesquerie . . . the version leers, grimaces and whines."

Truth urges me to admit that I like the popular number in question, and get a delightful kick out of it. Also I consider the original composition, aside from the lovely main theme, one of the weakest of Mozart's works for piano. He himself calls it "A little piano sonata for beginners." It was written in 1788. Later in the same year, he composed a sonata in F, and included in it the Rondo from the earlier piece, but much improved in treatment.

Some years ago, when American popular com-

(*Continued on preceding page*)

NOTE! *,-**,& *** (VERY IMPORTUNT)
HISTMANN SYMPHONIE No 19
(ONE OF THE DELIGHTFUL NEW MODERN WORKS)
Dedicated to my Roomate and my dear old Riding Horse Sophie (DEAR, DEAR SOPH.) (Sophie died on March 4, 1849
(EDITOR'S NOTE: THIS IS A GENUINE TEAR DROP SHED BY THE COMPOSER IN AFFECTION FOR SOPHIE)
FRITZ JACOBOVISKIOVITCH. (AN IRISH LAD BORN IN SCOTLANDIN 1799. NOW LIVING IN SICILY. STILL GOING STRONG.)
-PIANO-CONDUCTOR-
PRELUDE:
PRESTISSIMO (sylph like)
DOUBLE STOP (5TH & 6TH Positions)
54
Solo for Eb Horn in F
Sextette For Five Acoustophones Only
Bass Piccolo
End of Sextette
CONTRA BUZZOON TRILL
Mouth Organ & Sleigh Bells
15
VOCAL ARIA Orchestra Tacet.
6TH TUBAH
(THE TUBER PLAYER MUST HOLD THIS NOTE THROUGHOUT THE ENTIRE PIECE)
HECKELPHONE Glissando (1m2)
(add Zither)
CORKSCREW TURN FOR 2 Flutes and a Fife
Viola
BAR. SAX & 3 TROMBONES
Ocarina Obligata (Violins 8va lower)
G.P.
STOP!
G.P.
FIFTEEN MINUTE INTERMISSION FOR REFRESHMENTS COME ON EATS!
TRIO FOR BUZZOON GLOCKENSPIEL AND BASS DRUM
Add 4 Hoboes (UNISON)
TYMPANI Solo in B♭ D♭ F, E, B♭ G, A♭ C
Ukelele Cadenza
Here the Concertmaster only, may sneeze if he so desires.
Percussion
FASTER
Tenor Piccolo
GUN SHOT BASS CLARINET JAM
BASS DRUM (IN IMITATION OF GUN SHOT, YOU KNOW - THE ECHO
Slide Whistle in A
RUMBA EFFECT ON BOTTOM OF WASTE PAPER BASKET
EVERYONE
JEWS HARP
×Here the Conductor takes the air.
6 Chinese Fiddles
CODA
Entire Orchestra Improvise For Ten Minutes And Then Repeat Coda
G### mellow phone
Bass Drum Modulation
DIVISI
An Octette of Saxophones, Cymbals, Swinettes, & Doorbells.
* - Note Key Signatures
* *-Solos May Be Played By Musicians Only
*** - Play Backwards After Finishing Coda Second Time

N. Y. School Honors Memory of Founder

Damrosch Memorial Held at Musical Art Institute

A memorial concert for Frank Damrosch, who founded the Institute of Musical Art in New York, thirty-four years ago was held at the Institute on Nov. 17. The program opened with Willem Willeke conducting the string orchestra of the Institute in Moszkowski's prelude and fugue and an allegro by Svendsen. Carolyn Urbanek then sang Schubert and Franz songs, with Milford Snell at the piano, and later an arietta from Der Freischutz and Richard Strauss' Heimkehr. Grieg's Hjertesar-Vären and Mozart's Serenade were the other orchestral items.

In the afternoon at the students' recital the participants were Beatrice Hyman, pianist; Tracy Silvester, tenor, with Carol L. Wolfe at the piano; Miriam Woronoff, pianist; George Brown, tenor, with Ethel Mae Bishop at the piano and Lewis Hamvas, pianist.

Popular Opera in Roman Circus

ROME. — On the 18th birthday of the Fascist Regime (Oct. 28, 1939) one of the celebrations took form in the inauguration of a lyrical season for the people, at low prices, in the Circo Massimo theater, with Maria Caniglia and Giuseppe Lugo taking the leading rôles in Tosca. Maestro Riccardo Santarelli conducted. It was a magnificent success and other operas to be given include Rigoletto, Traviata, and Trovatore. Tickets sell from 12 lire (about 50 cents), for the best seats, 8 and 6 lire for others. S. S.

Bergen County Oratorio Society Formed in New Jersey

RIDGEFIELD PARK, N. J.—New Jersey has a new oratorio society, organized here Oct. 23, the result of a year's planning. With a beginning membership of 80, the chorus draws members from a score of cities and towns in Bergen County, west of the George Washington Bridge. The Bergen County Oratorio Society will be conducted by Fred A. Semmens, who also leads the two sponsoring choral groups, Ridgefield Park Choral Club and Harrington Park Crescendo Club. With the aid of other choristers, these two clubs functioned jointly last year, and in May gave Mendelssohn's Elijah with Eleanor Stewart, soprano; Marietta Reynolds, alto; Raoul Nadeau, bass, and Willard Amison, tenor, as soloists. Messiah will be given in December. Although the two sponsoring clubs sing in the new society, they will retain their separate identities as concert-giving organizations.

R. S. V.

Antonio Sosso, New Tenor, Scores in Opera Bow

ALESSANDRIA. — A new tenor, Antonio Sosso, of Turin, made a sensational success recently at the Municipal Theater, in Trovatore. Until now he has lived a more or less obscure life as a worker in the Fiat Company. Twenty days before the opera appearance, he had sung successfully at San Remo in the Settimana di bel canto, in which singers from every part of Italy took part, selected after a severe audition at Milan, Florence, and Rome. The final proof of Sosso's ability was in his debut in Trovatore, in which he achieved brilliant success. S. S.

Gigli Marks 25th Anniversary

ROME.—Beniamino Gigli recently celebrated the 25th anniversary of his career, with a radio program broadcast from Rome, the program listing many of his most popular roles. S. S.

Polish Singer Reported Killed in Warsaw Bombardment

A telegram from Poland, quoted by the Copenhagen newspaper Politiken and relayed to America by the Associated Press, stated that Eva Bandrowska-Turska, Polish operatic soprano, had been killed when a shell destroyed her home in Warsaw. Mme. Bandrowska visited America several seasons ago and was heard in a New York recital.

Cartoon by Edgar Allen, Jr.

Weary Conductor—"My dear Cabot, even if you went to Harvard, I'd be obliged if you wouldn't sound that broad A!"

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Friday, December 1
Isabelle S. Ambrogio, pianist, Town Hall (E)

Saturday, December 2
Vance Campbell, tenor, Town Hall (A)
Vincent Botticelli, violinist, Town Hall (E)
NBC Orchestra, Carnegie Hall (E)

Sunday, December 3
John Charles Thomas, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Helen Tas, violinist, Webster Aitken, pianist), Town Hall (5:30)
Alton Jones, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Monday, December 4
Emma Otero, soprano, Town Hall (E)
Yehudi Menuhin, violinist, Carnegie Hall (E)

Tuesday, December 5
Zadel Skolovsky, pianist, Town Hall (A)
Ozanne Marsh, pianist, Town Hall (E)
Kirsten Flagstad, soprano, Carnegie Hall (E)
Babylon Festival Chorus, Steinway Hall (E)

Wednesday, December 6
Jascha Heifetz, violinist, Carnegie Hall (E)
Franz Rupp, pianist, Town Hall (E)
Marjorie Tollman, soprano, Steinway Hall (E)

Thursday, December 7
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Ruth Klingmann, soprano, Town Hall (A)
Jakob Gimpel, pianist, Town Hall (E)
Vronsky-Babin, duo-pianists, Carnegie Hall (E)

Saturday, December 9
Germaine Leroux, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 10
Beryl Rubinstein, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (New York Trio and Augustin Du Ques, clarinet), Town Hall (5:30)
Philadelphia Orchestra, Carnegie Hall (E)

Monday, December 11
Philharmonic-Symphony Society (Young People's Concert), Town Hall (A)
Celius Dougherty and Vincenz Ruzicka, duo-pianists, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, December 12
Emma Endres, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, December 13
Michael Bartlett, tenor, Town Hall (A)
Robert Virovai, violinist, Town Hall (E)

Thursday, December 14
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 15
Philharmonic-Symphony Society, Carnegie Hall (A)
People's Chorus, Carnegie Hall (E)
Arthur Loesser, pianist, Town Hall (E)

Saturday, December 16
Adolf Busch, violinist, Rudolf Serkin, pianist, Town Hall (A)
Charles Fleischman, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 17
Virginia Ackerman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Budapest Quartet, William Primrose, violist, Mischa Levitzki, pianist), Town Hall (5:30)
Marian Anderson, contralto, Carnegie Hall (E)
Herbert Janssen, baritone, Town Hall (E)

Monday, December 18
Alexander Kipnis, bass, Paul Stassevitch, violinist, Carnegie Hall (E)

Tuesday, December 19
New York Oratorio Society, Carnegie Hall (E)
Roland Gundry, violinist, Town Hall (E)

Wednesday, December 20
Mount Holyoke College Glee Club, Town Hall (E)
Downtown Glee Club, Carnegie Hall (E)

Thursday, December 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Lucy Brown, pianist, Town Hall (E)

Saturday, December 23
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)

Sunday, December 24
Philharmonic-Symphony Society, Carnegie Hall (A)

Tuesday, December 26
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, December 27
Ida Krehm, pianist, Town Hall (E)

Thursday, December 28
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Ann Chenee, pianist, Town Hall (E)

Sunday, December 31
Philharmonic-Symphony Society, Carnegie Hall (A)

Budapest Opera Reopens Despite "Purge"

BUDAPEST.—The Budapest Opera reopened Oct. 1 and has been going strong ever since, though handicapped by certain difficulties. Laszló Márkus, manager of the Opera, has been obliged to release Jewish members of the institution, among them very useful and almost indispensable soloists, conductors, eleven choristers, six orchestra musicians, and five technicians. The singers' places have been filled with young, inexperienced beginners; they are, however, gifted and diligent, and are working admirably to fill the demands of a large and exacting repertoire. One of these beginners, Tibor Udvardy is a promising tenor, endowed with a pleasing, clear voice, and exceedingly musical feeling. He has already won marked success. To date, the best performance has been Puccini's Gianni Schicchi, conductor Sergio Failoni bringing out all its spirit and humor.

ALEXANDER JEMNITZ.

Reuter Opens Iowa State Teachers College Series

CEDAR FALLS, IA.—The first concert of the 1939-40 series at Iowa State Teachers College was given by Rudolph Reuter, pianist, in a comprehensive program of classic and modern works, which included many first performances at these concerts. Among these were the Franck Prelude, chorale and fugue and works by d'Indy, Fauré and Tcherepnine. Mr. Reuter interpreted music of different schools with fine understanding. Many encores were demanded, which extended the program to well over two hours. It was one of the most satisfactory concerts this college has had in recent years.

L. M. D.

Italian Musical Film Wins Prize

ROME. — The Dream of Butterfly, a musical film directed by Carmine Gallone, which won the Cup of the Ministry of Popular Culture at the Venice Cinema Congress this summer, has had renewed success in Rome. The heroine of the romance, a story somewhat akin to Madam Butterfly, appears in almost two full acts of the Puccini opera, a role charmingly taken by the Jugoslavian singer, Maria Cebotari. S. S.

Franca Somigli to Sing in Rome Opera Opening

ROME. — Franca Somigli (Marion Clarke), American soprano, will sing the role of Alice Ford in Falstaff, which opens the Rome Royal Opera season in early December. She sang this part at Salzburg, when Toscanini conducted, and this past season, under Maestro Serafin's direction. Miss Somigli is engaged to sing in twenty-four performances in different parts of Italy, including her last year's success, Strauss' Salomé.

S. S.

Anna Reali Reported Engaged for Metropolitan

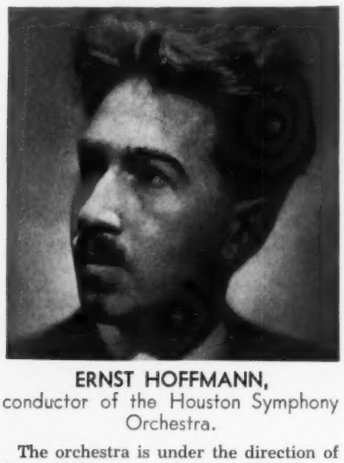
ROME.—Anna Reali, American lyric soprano, heard last season in opera in various Italian cities, including the Rome Royal Opera, has left for the United States. It is reported here that she will sing at the Metropolitan in New York.

S. S.

Houston Series Has Extensive Program

More Than 30 Concerts Planned Under Ernst Hoffmann's Baton

HOUSTON, TEX. — The Houston Symphony Society began its existence in 1913. It has a full-time schedule of thirty to thirty-five concerts. This season will run from Nov. 1 to April 30.



ERNST HOFFMANN,
conductor of the Houston Symphony Orchestra.

The orchestra is under the direction of Ernst Hoffmann and the performances are given at the City Auditorium, seating 4,000. The entire personnel of seventy-five is professional. It is maintained largely by ticket sale and some private contributions.

Four soloists have been engaged to appear. The business manager is H. R. Bourne.

Tyler Ensemble Led by Fritz Fall

TYLER, TEX.—Four concerts and three out of town programs make up the season's schedule for the Tyler Symphony Orchestra of which Fritz Fall is conductor. Organized in 1936, the ensemble of seventy-five musicians is heard in Tyler H. S., with a seating capacity of 2,000.

The season, which opened on Sept. 5, will conclude on May 6. Non-professional musicians are incorporated in the ensemble but no outside soloists are engaged.

Patrons and private subscriptions furnish the financial support for the ensemble, which gives free concerts. This year there has been an increase in subscriptions. The ensemble played for the seventh annual Texas Rose Festival.

Dallas Observes A "Symphony Week"

Campaign for Players Under Jacques Singer Succeeds — Novelties Scheduled

DALLAS, TEX.—Nov. 12 to 18 was observed as Dallas Symphony Orchestra Week in this city, according to a proclamation signed by Mayor Woodall Rodgers. Jordan C. Ownby, assistant vice-president of the First National Bank, was appointed chairman of the week and directed all activities as the symphony association began the most intensive campaign of its history. The week was observed by schools, churches, theatres, clubs, radio and press.

The 80-piece Dallas Symphony Orchestra opened its five-concert season with a pair of programs at Fair Park Auditorium on Nov. 26 and 27. Conductor Jacques Singer chose the Tchaikovsky Fifth Symphony, Weinberger's Variations on Under the Spreading Chestnut Tree, Sibelius' Finlandia and Bert Shefter's S.O.S.

Novelties Programmed

Other novelties listed on the schedule for the Dallas Symphony Orchestra's season include William L. Dawson's Negro Folk Symphony, Aaron Copland's El Salon Mexico and the premiere of Roy Harris' American Folk Festival.

The advance sale of season subscriptions showed an increase of between two and three per cent over last year's figures, and a record attendance is anticipated for the fourteen concerts which conclude on March 18. All programs are given in Fair Park Auditorium, with a seating capacity of 4,300.

Organized in 1900 as the Dallas Symphony Club, the ensemble has had several reorganizations during the course of its career. It is supported by private subscription. Herbert Carpenter is business manager.

Gloria Jean, 11-year-old motion picture soprano, was engaged to sing with the orchestra at the initial concerts.

Leopold Stokowski, upon whose recommendation Mr. Singer was brought to Dallas two seasons ago, had received an invitation to conduct as guest. His reply intimated that he would try to arrange such a visit despite the fact that he is part-time conductor for orchestras in Philadelphia, San Francisco and Hollywood and concluded: "I believe Dallas is going to have a great future in every way, including music."

Photo by Dallas Evening News

JACQUES SINGER
conducting the Dallas Symphony Orchestra.

El Paso Schedules Liberal Winter Fare

Community Series Opened — Many Artists Scheduled

EL PASO, TEX.—The El Paso musical season bids fair to outdo anything we have had in years. The Community Concert Series opened on Nov. 13 with Lawrence Tibbett. Dec. 11 will bring Lucy Monroe, soprano, in the same series. Other events will be by Jose Echaniz, Cuban pianist, on Feb. 5, and Joseph Knitzer, violinist, March 11.

The Symphony Association has announced four concerts, with guest artists including Anne Jamison, soprano; Erna Rubinstein, violinist; Percy Grainger, composer-pianist, and Charlotte Boerner, soprano. The association will bring Jeanette MacDonald on Feb. 12.

The El Paso Times will present Rubinoff, and Fray and Braggiotti, duo-pianists, on Dec. 6, for the benefit of the Milk Fund.

Tito Guizar appeared here on Nov. 8.

San Antonio Civic Opera Prepares Summer Plans

3 Conductors Will Appear with Local Group Outdoors

SAN ANTONIO, TEX.—Three conductors will be heard with the San Antonio Civic Opera Company this season. Mrs. Lewis Krams-Beck, founder and life president is general manager and the conductorial staff comprises David Griffith, Jean Sarli and Dr. Otto Wick. Harry Griffith, Coates Gwynne and Lloyd Harris are stage directors for the company.

Founded twelve years ago, the organization usually numbers about seventy-five with a chorus of about fifty and an orchestra of twenty-five musicians. The ballet personnel is flexible depending upon what works are given.

Operas are given in the Sunken Garden Theatre with accomodations for 3,000 persons. At least one professional guest artist participates in each production. The performances are all given during the summer with six works planned this season. Under considerations now are Bitter Sweet, Roberta, Song of the Flame, The Student Prince, Nina Rosa and The Bat.

The company, reputed the only permanent local opera company in the country, gives local singers opportunities to be heard. It is supported by season subscriptions.

Large Audiences Attend Concerts of Fort Worth Symphony

FORT WORTH, TEX.—As many as 2,500 attend the evening concerts and 7,000 the children's matinees of the Fort Worth Symphony Orchestra, Brooks Morris, conductor. It was founded in 1925 and the personnel of eighty-five is professional, save for about fifteen per cent.

The 1939-40 season, from Dec. 15 to March, will comprise four concerts. The orchestra, which performs at the Municipal Auditorium, is maintained through the sale of tickets and subscriptions. Mrs. C. D. Reimers is the business manager.

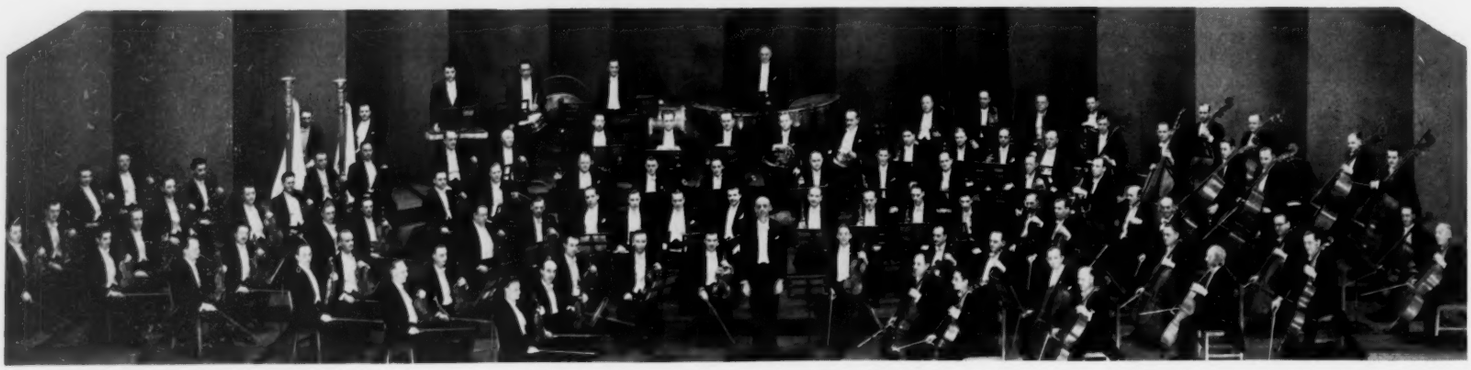
Grace Moore Honorary Member of Sigma Alpha Iota

At her recent recital in East Lansing, Mich., Grace Moore, Metropolitan Opera soprano, was made an honorary member of Alpha Lamda chapter of Sigma Alpha Iota. Initiation took place at Michigan State College.

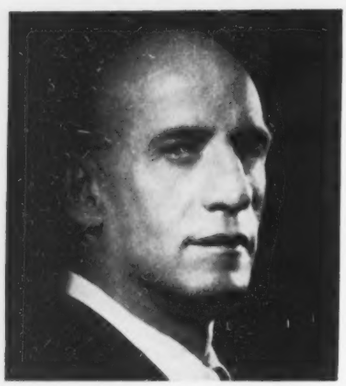
THE EL PASO SYMPHONY ORCHESTRA
reduced in number for a recent al fresco concert.

Photo by Howard Brown

Minneapolis Orchestra Continues Cultural Role



THE MINNEAPOLIS SYMPHONY ORCHESTRA



DIMITRI MITROPOULOS,
conductor.

MINNEAPOIS, MINN. — The Minneapolis Symphony Orchestra opened its 37th annual concert season on Oct. 27, in Northrop Auditorium on the University of Minnesota campus. Dimitri Mitropoulos has entered upon his third year as permanent conductor of the organization. Eighteen concerts will be included in the regular series this year, two more than in any previous season.

Guest artists and featured attractions for the year include Sergei Rachmaninoff, composer-pianist; Yehudi Menuhin, violinist; Gladys Swarthout, mezzo-soprano; Rudolf Serkin, pianist; Egon Petri, pianist; Nathan Milstein, violinist; Robert Virovai, violinist; Lawrence Tibbett, baritone; Robert Casadesus, pianist; and the Ballet Russe de Monte Carlo. In the Beethoven Ninth Symphony the orchestra will have the collaboration of a chorus of 300 trained by Rupert Sircom, organist and choirmaster of Westminster Church, and the soloists will be Rosa Tentoni, soprano, Lilian Knowles, contralto, Ernest McChesney, tenor, and David Blair McClosky, baritone.

Among the works new to Minneapolis which Mr. Mitropoulos has announced for performance during the season are: Rachmaninoff, Symphony No. 3, in A minor; Schumann, Violin Concerto in D minor; Dukas, Dance Poem, La Péri; Alban Berg, Lyric Suite; Florent Schmitt, The Tragedy of Salome; John Verall, Symphony No. 1, (world premiere); Reger, Four Tone Poems after Boecklin; Sanders, Little Symphony in G; Copland, El Salon Mexico.

Tours a Feature

The Minneapolis Orchestra will resume its annual tours during the year, the itinerary for the first tour, starting Feb. 5, being as follows: La Crosse and Madison, Wis., Chicago and Urbana, Ill., Toledo and Columbus, O., Nashville, Tenn., St. Louis and Columbia, Mo., Burlington, Ames, Des Moines, Ottumwa and Cedar Rapids, Ia. The orchestra will also make its annual visit to Winnipeg, Manitoba, in April, including concerts in Moorhead, Minn., and other cities en route.

Extra concerts to be presented in Minneapolis and St. Paul during the season will include appearances of Gladys Swarthout, the Littlefield Ballet, Nino Martini, the St. Olaf Lutheran Choir, an extra performance of Beethoven's Ninth Symphony on April 14, and a concert on April 21, in which the Orchestra will be under the direction of André Kostelanetz, with Lily Pons as the featured soloist.

Arthur J. Gaines, manager of the orchestra, states that season ticket sales are in excess of last year and the outlook for the season is most promising.

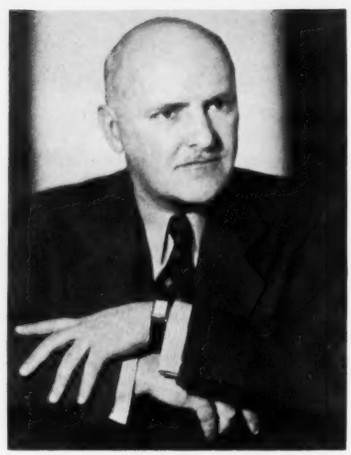


Photo by Fernand De Gueldre, Chicago

ARTHUR J. GAINES,
manager, Minneapolis Symphony Orchestra.

Mary Bothwell in Recital at Church in Toronto

TORONTO, CAN.—Mary Bothwell, mezzo-contralto, who made her first appearance in this city in twelve years at a Prom concert last summer, recently gave a program at Chalmers Church with Percy Pascoe, organist, as associate artist. Her program included a Pastoral of Veracini, Sanderson's Green Pastures, Mrs. H. H. A. Beach's Ah! Love but a Day, two Wagnerian numbers, an aria from Mendelssohn's Elijah, arias of Handel and Fauré and a miscellaneous group by Ethel Glenn Hier, Mrs. Beach, Russotto and others. Miss Bothwell was in splendid vocal form and displayed again her deep musicianship and interpretative skill. She was ovationally received and added only Annie Laurie as an encore explaining that her associate artist had to complete his part of the program. W. B.

Manhattan Music School Gives Scholarship Concert

In the first concert of the Artists Series for the benefit of its scholarship fund, the Manhattan School of Music tonight (Dec. 1) presents Earl Maiman, pianist, in Rubinstein's fourth concerto with the school orchestra conducted by Hugo Kortschak. Julius Shaier, violist, has Leander Dell 'Anno at the piano for a group by Bach, Moritz, Boulanger and Milhaud. Mr. Kortschak opens the program by leading Brahms' Academic Festival overture. The concert is in the new Hubbard Auditorium. The school, of which Janet D. Schenck is director, tomorrow night will present Leon Kushner, pianist and Leo Teraspulsky, cellist, in a joint recital at the Museum of the City of New York.

Duluth's Ensemble Aids Native Composer

Paul Lemay Again Leading Symphony Orchestra in Programs of Interest

DULUTH, MINN.—Founded in 1933, the Duluth Symphony Orchestra of eighty-eight musicians has started its season of six subscription concerts, two "popular" programs and two children's concerts and is negotiating for several appearances on tour.

Local concerts are given in the Duluth Armory with a capacity of 3,000, and last season the average attendance was in excess of 2,500.

Nationally known soloists have appeared with the ensemble and Mr. Lemay, although he has not yet announced complete plans, will probably follow his practise and offer several novelties. American works are featured on his programs.

Supported by a maintenance fund which is raised annually by subscriptions, the ensemble includes some advanced students among its personnel, which is largely professional. A. H. Miller is the manager of the orchestra.

Erica Morini Opens Tour

Erica Morini, Viennese violinist, now a permanent resident of this country, opened her transcontinental tour in Winfield, Kans., and then appeared in Bismarck, N. D., Moorhead, Minn., and Spartanburg, S. C. Miss Morini crosses the continent several times this season, appearing in twenty-six other cities in the United States and Canada. These include three concerts in New York, on Dec. 4, as soloist with the Philharmonic-Symphony Society on Jan. 6 and 7; and a Town Hall recital on Jan. 17. During the summer she fulfilled engagements in Monte Carlo, Zurich, Amsterdam, Brussels and The Hague.

Metro Recording Studio Opened in N. Y.

The Metro Recording Studio opens in New York today (Dec. 1) with what is said to be every provision for perfect recording, including a sound-proof studio large enough to accommodate a symphony orchestra. Records may be played on any phonograph. Pearl Herman is director of the Studio and E. J. Doherty recording engineer.

St. Paul Civic Group Revives Merry Widow

Bartered Bride Also Listed in Plans for New Season

ST. PAUL, MINN.—A revival of The Merry Widow is contemplated this season by the St. Paul Civic Opera Association. It will be presented on April 24, 26 and 27, the second of the two productions planned for this year. On Feb. 14, 16 and 17 Smetana's The Bartered Bride will be sung.

The company, now under the general direction of Myron McMillan, was founded in 1932. The chorus numbers sixty, the ballet ten and there are from thirty to forty-five orchestral musicians with Leo Kopp of the Chicago City Opera as conductor. Performances are given in the Municipal Auditorium with a seating capacity of 2,800.

Guest artists sometimes are engaged for productions. The company is supported by box office sales and local business men.

Virginia Pemberton to Fulfill South America Engagements

Virginia Pemberton, American soprano, who has appeared with the Chicago Opera following opera and concert engagements in the United States will be heard in Rio de Janeiro, Buenos Aires, Montevideo and Sao Paulo. Miss Pemberton gave a Town Hall, New York, recital on Oct. 4.

Photo by Robert Downes Studio

UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA of Coral Gables, Fla., under the direction of Dr. Arnold Volpe, who is shown in insert.

University of Miami Orchestra Prepares for Its 12th Season

Dr. Arnold Volpe Again to Lead Ensemble Which He Founded to Aid Student Players

MIAMI, FLA.—Entering its twelfth year, the University of Miami Symphony Orchestra plans six subscription concerts this season, each with a noted soloist. Organized in 1926 under the direction of Arnold Volpe, the ensemble has grown from twenty to a membership of 82.

Dr. Volpe opens the season on December 11 when Alexander Kipnis, Russian baritone, will be the assisting soloist. On January 22 the orchestra will have Joseph Szigeti, violinist, as soloist and on February 19 Harold Bauer, pianist, will appear.

Gregor Piatigorsky, cellist, is soloist at the March 4 concert with Walter Giesseking, pianist, appearing on April 1. At the concluding concert on April 15 the soloist will be Mary Hughes Call, pianist.

History of Ensemble

The ensemble, according to Dr. Volpe, was organized to promote efficiency, routine and experience among talented young men and women at the college and to equip them to become music teachers in schools and colleges. Dr. Volpe was the founder and for the first two seasons the conductor of orchestral programs at the Lewisohn Stadium, New York. He also organized the Young Men's Symphony Orchestra in that city, the first training orchestra in this country, and directed it for seventeen years.

The conductor also led the Volpe Symphony Orchestra which for ten years gave an annual series in Carnegie Hall, New York, presenting the premieres of many American scores, and he was the conductor for the first municipal orchestra there for four years.

Coming to Miami, he became affiliated with the University through the efforts of Bertha Foster, dean of music. The orchestra has had the active support of Dr. Bowman Foster Ashe, president of the university, and also that of Franklin Harris, composer and pianist. C. G.

Winter Park Ensemble Conducted by Bloch

WINTER PARK, FLA.—Six concerts are listed for the season of the Symphony Orchestra of Central Florida, Alexander Bloch, conductor, in the Winter Park H. S. Auditorium. The ensemble of fifty players, will inaugurate activities on Jan. 16 and continue until April 2.

Organized in 1927, the orchestra engages outside soloists and is supported by private contributions. Among its personnel are student musicians.

Novelties planned this year include Ernest Bloch's concerto grosso and Halvorsen's Suite Ancienne for strings. Henry Schenck is business manager.

Jacksonville Concerts Supported By Public and Private Funds

JACKSONVILLE, FLA.—The Florida Symphony Orchestra receives aid from the Florida Music Project and also private contributions.

The orchestra is only a year old and is made up of fifty-five professional musicians. Outside soloists are engaged on occasion. The conductor is John Bitter, Ralph R. Parr is the business manager.

Sigma Alpha Iota Presents Musicale

Alpha Theta Chapter of Sigma Alpha Iota presented a musicale honoring honorary members of the fraternity, before an audience which included Carmela Ippolito, Astrid Fjelde, Freida Klink, Florence Otis, and Mrs. Ernest Davis, on Nov. 21, at Teachers College, New York. Mary Hill Doolittle, cellist, of Baltimore, opened the program with Corelli's Sonata in D minor with the same artistic feeling that characterized her recent Town Hall debut. Lucile Dresskell sang two selections by Handel, Quanto dolci—from Flavio, and Ch'io mai vi possa—from Siroe and a lighter group from the works of Cimara, Fourdrain, Head and Hageman. Her lovely voice was particularly effective in the Handel numbers and also in an encore, My True Love Hath My Heart, by Hadley. Gladys Mayo del Busto was heard in a group of Falla, Mompou, Villa-Lobos, and Halffter selections. Good musicianship, admirable balance and shading characterized her playing, which was nothing short of brilliant. A Little Clown by Villa-Lobos was cleverly done. Miss Doolittle closed the program with a group which included, Nocturne, by Chopin-Piatigorsky, Minuet, by Debussy, and Tarantelle, by Squire. Sally Knight, the accompanist to both Miss Doolittle and Mrs. Dresskell, is deserving of praise. To her is due much credit for the success of a well-balanced program. L. N. T.

Mrs. Clarence Dickinson Addresses Convention

Mrs. Clarence Dickson addressed the Warren County Council of Christian Education at its annual convention in the First Presbyterian Church, Washington, N. J., on Making Worship more Meaningful through Music, the Hymal a Church Treasury. Combined choirs from fifty churches, with Mary Louise Meeker, contralto, and the quartet from the church, assisted.

Scriabin Sonata Recorded by Katherine Heyman

Katherine Heyman's recorded performance of Scriabin's Fifth Sonata is to be released at this time. The fourth sonata, also recorded by her, was played by Jane Young before the Young Artists Series at the Omaha, Neb., meeting of the State Music Teachers on Nov. 19. Miss Young studied with Alice Davis Berryman, who, with other teachers, attended Miss Heyman's Course on Interpretation on her recent Western tour.

New Orleans Adds Orchestra Series

Local Philharmonic Society to Present Ensemble from Four Outside Cities

NEW ORLEANS, LA.—Concrete proof of increasing local interest in symphonic music was evidenced recently by the welcome announcement that the Philharmonic Society this year is inaugurating an orchestral series under the auspices of their scholarship fund. There was immediate response to subscription for the four concerts, which have been arranged to bring the Houston Symphony Orchestra, Ernest Hoffman, conductor, the Cincinnati Symphony, with Eugene Goossens, the St. Louis Symphony, conducted by Vladimir Golschmann, and the Philadelphia Orchestra, conducted by Saul Gaston. Jacques Abram and Sidney Foster, pianists, will appear as soloists with the orchestras.

The New Orleans Civic Symphony also is planning another season. Prominent among the several guest artists will be a return appearance of Percy Grainger.

Several early season concerts drew audiences comparable in size and enthusiasm to those of later dates. Two surprise symphony programs were opened to the public through the philanthropy of Mrs. Edgar G. Rogers, who presented Ole Windingstad as conductor of a group of fifty musicians selected from the New Orleans Civic Symphony Orchestra. Paul van Katwijk, pianist, and Philip Williams, violinist, appeared as soloists.

These concerts shortly preceded the customary official induction to the music season by the Philharmonic Society, under whose auspices a recital by Helen Jepson, Metropolitan Opera soprano, drew an almost capacity membership despite the fact that it took place before many vacationists are accustomed to return. It was followed on the next night by a concert of the United States Marine Band, under the leadership of Capt. Taylor Branson, who appeared under the auspices of the newspaper, New Orleans States, for the benefit of the Louisiana Society for Crippled Children. These events have served as impetus toward a year of unusually vital attractions. O. M. L.

Louisiana Students List Smetana Score

Bartered Bride Will Be Sung in 6 Performances — Group to Present It Also on Tour

UNIVERSITY, LA.—One of the most active operatic groups is that of the school of music at Louisiana State University, under the general direction of Dr. H. W. Stopher and with Pasquale Amato, former Metropolitan Opera baritone, as artistic director. Louis Hasselmans, who served as conductor at the Metropolitan for several seasons appears in this capacity for each production. Daniel Harris is assistant to Mr. Amato in the music school.

The operatic company numbers 150 with twenty-eight principals and a chorus of seventy. There are fifty in the orchestra and fourteen members of the ballet. Louis Ferraro is chorus master.

Six performances this season of Smetana's The Bartered Bride are scheduled. On March 1, 2, 4, and 5 it will be sung in Baton Rouge; on March 8 in New Orleans and later in Shreveport.

The work of the company is supported by budget endowment and by general admissions.

Indianapolis Symphony Enlists Young Artists in Contest

INDIANAPOLIS, IND.—The third season of the Indianapolis Symphony Orchestra, under the baton of Fabien Sevitzky, began Nov. 17 and 18 with the first of ten pairs of Friday afternoon and Saturday evening subscription concerts in the Murat Theatre.

During the subscription series six soloists will appear with the orchestra: Emanuel Feuermann, cellist, Dec. 1, 2; Maria Koussevitzky, soprano (Mrs. Fabien Sevitzky), Dec. 15, 16; Jascha Heifetz, violinist, Jan. 5, 6; Bomar Cramer, pianist, and the Indianapolis Symphonic Choir, Jan. 19, 20; Richard Crooks, tenor, Feb. 2, 3; and Walter Gieseking, pianist, March 1 and 2.

Ferdinand Schaefer, conductor emeritus of the orchestra, will be guest conductor for the season's seventh pair of concerts, Feb. 16 and 17, while Mr. Sevitzky makes his second trip to Philadelphia to conduct the Philadelphia Chamber String Simfonietta, of which he is founder and conductor.

The orchestra's twenty-week season will also include four Sunday afternoon popular concerts, for the first of which Lois and Guy Maier, pianists, will be soloists. Two other soloists will probably be chosen from among first chair men of the orchestra.

Contest for Soloists

The soloist for the final popular concert will be the winner of the Indiana Young Musicians' Contest, inaugurated this year by Mr. Sevitzky in order to provide encouragement to young Hoosiers who plan to make music their career. The only requirements for the contest are that contestants must have been residents of Indiana for the past two years, and must be between eighteen and thirty years of age. Pianists, singers and violinists may compete. The contest has attracted unexpectedly widespread interest throughout the state, whose musicians are for the first time offered a "chance" to appear with a leading symphony orchestra.

The usual six children's concerts will be given during the year—two in Murat Theater and four in the auditoriums of the public high schools.

Out-of-town schedule for the Orchestra includes three concerts in Bloomington, two in Lafayette, one in Muncie and one in Evansville, Indiana; a return engagement to the University of Illinois and a concert in Beloit, Wisconsin. The schedule was recently announced.

For the second year Mr. Sevitzky will conduct the Indianapolis Symphony Orchestra in a series of weekly broadcasts over facilities of the Columbia Broadcasting System. Broadcasts this year began Nov. 22, and continue on Wednesday evenings thereafter.

Maintenance Plan

The Indianapolis Symphony Orchestra is maintained and operated by the Indiana State Symphony Society, Inc., whose president is William H. Ball, of Muncie. The Women's Committee of the Society has a membership of over nine hundred women in the state, with active units established in fourteen Hoosier cities.

Business affairs of the orchestra are administered by the Board of Directors of the Society, through the orchestra's manager, Franklin Miner. General promotional work, including the sale of season tickets, is under the supervision of the executive board of the Women's Committee, Mrs. Frederic M. Ayres, president.

The Women's Committee has, during the past two years, published annual editions of the Indianapolis Sunday Star rotogravure section, a project which has brought large financial and publicity returns. The sale of season tickets, carried on intensively during a two week campaign in charge of Mrs. Jack A. Goodman, was usually successful this year. Approximately four hundred additional subscribers were obtained for the two series—the capacity of the auditorium is 1,937. The Saturday concerts are practically sold out for the season, and the Friday afternoon series shows substantial gains in subscriptions due to increased interest in nearby cities.

Mr. Sevitzky has received national recognition for his efforts on behalf of American music. On every program he has conducted since 1924 he has included at least one work by an American composer, a policy which is, of course, followed by the orchestra.

Insurance Company Aids in Backing Crawfordsville, Ind., Ensemble

CRAWFORDSVILLE, IND.—With last year the best season in its seven-year history, the Crawfordsville Symphony Orchestra of sixty musicians expects 1939-40 to surpass that record of attendance.

The ensemble, which plans three concerts, appears in the chapel at Wabash College, seating 1,100 persons. Almost entirely amateur, the orchestra is supported by private contributions from members of the Crawfordsville Symphony Society and also the Ben-Hur Life Assurance Corporation.

Eight professionals from the Indianapolis Symphony Orchestra sometimes are engaged to assist, and outside soloists are occasionally heard with the ensemble, which has maintained its schedule since its founding, although the community has only 10,000 residents.

No new works are contemplated for the current season which concludes on March 15. Gilbert Kelberg is conductor and H. C. Montgomery business manager.

Terre Haute College Founds New Group

TERRE HAUTE, IND.—Started on November 21, the Terre Haute Civic and Teachers College Symphony Orchestra of seventy musicians, plans four programs, concluding on April 14. About fifty per cent of the ensemble is composed of amateurs and students. Will H. Bryant, associate professor of music at the college, is the conductor.

The ensemble, which was founded in 1927, gives its concerts in the Sycamore Theatre with a capacity of 800 and subscriptions this year from patrons and ticket sales indicate a twenty per cent increase in receipts.

Two scores by American composers are listed among the novelties this year, Cadman's Suite and Charles Haubiel's Miniatures, both for strings. The ensemble, in collaboration with the dramatic, physical education and home economics department will stage Midsummer Night's Dream. The other three programs will be symphonic. Outside soloists are engaged to assist at the concerts of the ensemble which includes among its personnel also teachers of music in the public schools of neighboring communities.

Evansville Philharmonic Series

EVANSVILLE, IND.—The Evansville Philharmonic Orchestra has the distinction of being entirely self-supporting. Entering its sixth season under the leadership of Gaylord Browne, it has never had to appeal for contributions, either public or private. Susan H. Ingle is the business manager.

The season, November 28 to April 9, will consist of three programs and one children's concert. The sixty non-professional players perform at the Memorial Coliseum, seating 2,500.

Soloists will be Gaylord Browne, violinist, and Leo Heim, pianist. Among the novelties are: Concerto in E minor for violin, by Jules Conus; Saturday Night, A Barn Dance, by R. L. Saunders of the music department of Indiana University; and the Godowsky Thirteen Miniatures for piano orchestrated by Mr. Browne.

LEAVING FOR A CONCERT IN CHICAGO
on the special train of the Indianapolis Symphony Orchestra are, left, Franklin Miner, manager of the ensemble, and William H. Ball, president of the Indiana State Symphony Association, Inc., which sponsors the orchestra.

Casadesus Fulfills Dates Abroad Before American Tour

Acting as an ambassador of good-will Robert Casadesus, French pianist, is fulfilling his engagements abroad in neutral countries. He opened his season in Amsterdam with the Concertgebouw under Pierre Monteux and later appeared at The Hague and in Utrecht. Later he and his wife, Gaby, a pianist, gave a joint program at The Hague in his own concerto for two pianos and orchestra and also performed it in Switzerland.

He arrives next month and opens his American tour on Jan. 15 in Washington, D. C. During the season he will be soloist with the Houston, Davenport, Cincinnati, Chicago, Minneapolis and New York Philharmonic-Symphony orchestras.

Jeanette MacDonald in 29 Appearances on Spring Tour

Spring engagements starting on Feb. 12 will keep Jeanette MacDonald, soprano of concert, radio and screen, busy in a transcontinental tour until April 25. Her appearances are:

Feb. 12, El Paso; 15, Dallas, Tex.; 17, Shreveport, La.; 19, Mobile; 21, Birmingham, 23, Montgomery, Ala.; 26, Richmond, Va.; 28, Washington, D. C.

March 1, Baltimore, Md.; 4, Harrisburg, Pa.; 6, Raleigh, N. C.; 9, Lynchburg, Va.; 11, Springfield, Mass.; 13, Albany, N. Y.; 15, Philadelphia, Pa.; 18, Toledo, O.; 20, Springfield, Ill.; 25, Grand Rapids, Mich.; 27, Dayton, O.; 29, Chicago, Ill.

April 1, Milwaukee, Wis.; 3, Elmhurst, Ill.; 5, St. Paul, Minn.; 8, Des Moines, Ia.; 10, Kansas City, Mo.; 12, Wichita, Kans.; 15, Denver, Colo.; 19, San Francisco; 25, Los Angeles, Cal.

Soloists for Ft. Wayne

Noted Artists to Appear in 8th Series of Civic Orchestra

FORT WAYNE, IND.—In its eighth season, the Fort Wayne Civic Orchestra will have a soloist for each of the four concerts planned: Ossy Renardy, Donald Dickson, Hertha Glatz, and Alexander Brailowsky.

The Orchestra, Gaston Bailhe, conductor, and Walter H. Flaig, business manager, reports an almost thirty per cent increase in subscriptions for 1939-40. The concerts, which take place at the Shrine Auditorium, seating 2,500, began Nov. 15, and end March 7.

Besides the sale of subscriptions, private contributions help maintain the orchestra. The ninety-five performers include in their ranks professionals and amateurs. Among the music to be heard will be a restored Haydn symphony in B flat and several American works.

GASTON BAILHE,
conductor, Fort Wayne Civic Symphony Orchestra.

Milwaukee Creates New Symphonic Audiences

Although Chicago's Influence Is Still Felt, Local Concert-giving Groups Now Have Ascendency

MILWAUKEE, WIS.—This city's most striking contribution to the interests of opera and symphonic music concerts is in the creation of an audience for them. In these activities Milwaukee in the new season is in the front ranks.

Being within an hour's ride from Chicago, the city depends on the Chicago City Opera and the Chicago Symphony Orchestra for much music in those fields. This year, as usual, both organizations pay visits to the city, and Chicago has developed a Milwaukee audience of visitors who regularly also make the brief trip to attend performances there.

Grace Moore was heard in the title part in Manon, presented November 21 at the Milwaukee City Auditorium by the Chicago forces. The week following, The Barber of Seville was given, November 28, with John Charles Thomas, Armand Tokatyan, Hilda Reggiani (as Rosina) heading the cast. The final opera of the 1939 season will be Rigoletto. The productions are sponsored locally by Alfred Kohler and Margaret Rice, who manage the Pabst Theatre and among other artists will present Yehudi Menuhin there.

Miss Rice is active musically also as the secretary of the Milwaukee Orchestra Association, which again is presenting the Chicago Symphony Orchestra, directed by Frederick Stock, in ten concerts at Pabst Theatre. The ticket sale has been excellent and the association again is assured of a most successful season. This venture is backed by a guarantee fund; the officers of the association in addition to Miss Rice, are Mrs. Frederick C. Thwaits, president; Arthur Sinonson, vice-president, and Walter Kasten, treasurer.

Photo by Photoart House

DONALD GRIFFIN,
Milwaukee Park Commissioner, in charge of summer concerts in that city, which present visiting artists.

Musical activities making audiences for artists and developing general interest of the public in fine music are the summer concerts sponsored in the parks by the Milwaukee Park Commission. In the hands of Donald Griffin, recreational supervisor, the summer park concerts have drawn record audiences in size. Lily Pons was heard last summer by 50,000 and Gladys Swarthout and Frank Glazer by 55,000, while Frank Carter, Edward Dudley, Jessica Dragonette, Helen Jepson, James Melton, and others drew audiences nearly as large.

The concerts will be repeated next season, and in addition Mr. Griffin will have the management of the musical features of the summer lake shore festival, which annually engages several operatic and concert artists.

The Wisconsin Symphony Orchestra, conducted by Dr. Sigfrid Prager, as a federal project, is awaiting the sponsorship of the county board, before undertaking any announcements. Two other attempts to organize a symphony orchestra here have fallen through.

Meanwhile the Young People's Symphony Orchestra, composed of high school students, plans concerts again.

The Wisconsin Grand Opera Company, a WPA-sponsored venture, has made no announcements, but the International House Chorus will present light opera.

The Polish Fine Arts Club, in which Jerzy Bojanowski, conductor of the Chicago Opera, is interested, will soon present Saskowski's opera Polonaise. Professional singers are engaged for the leading parts.

JUSTIN E. MCCARTHY.

Opera at Chautauqua Features Festivals

Metropolitan Singers in Casts Under Direction of Stoessel

CHAUTAUQUA, N. Y.—Each summer as part of the festival here, performances are given by the Chautauqua Opera Association under the direction of Albert Stoessel with Alfredo Valenti as assistant.

The idea was started in 1929 and last summer there were sixty members of the company, twenty of whom were principals. An orchestra of twenty-five assists.

The performances, given on Mondays and Fridays of each week, are held in Norton Memorial Hall with a seating capacity of 1,400. Thirteen operas were heard last summer in twenty-five performances. Among them were Naughty Marietta, Il Trovatore, The Marriage of Figaro, Don Pasquale, Trial by Jury, Tales of Hoffman and Madam Butterfly.

Among the professional artists who have appeared with the company are Helen Jepson, Rose Bampton, Julius Huehn, Charles Kullmann, Suzanne Fisher, Josephine Antoine, Donald Dickson and Maxine Stellman, all members of the Metropolitan Opera. The works are given in English.

Gregory Ashman and Alberto Bimboni have conducted performances in addition to Mr. Stoessel.

The only source of revenue is the ticket sale.

Mrs. E. S. Coolidge Honored

WASHINGTON, D. C.—The Friends of Music gave a special concert on Founder's Day, recently, in honor of Mrs. Elizabeth Sprague Coolidge, donor of the Coolidge Auditorium at the Library of Congress. The concert, given in the Coolidge Auditorium, was presented as a tribute to a woman who has done much to popularize chamber music in the United States. G. K.

ALBERT STOESSEL

Central N. Y. Orchestra Participates in Festival

3 Concerts Will Be Given for Whitney Point Audience

WHITNEY POINT, N. Y.—Three concerts during its summer season, from July to September, are contemplated by the Central New York Orchestra, Francis Frank, conductor. Organized last year, the ensemble participates in the Pendell Hill Music Festival. Its personnel of seventy is drawn principally from the Syracuse and Rochester orchestras. Last summer novelties included the world premiere of Mr. Frank's second symphony and the first local hearing of Respighi's Fountains of Rome.

The orchestra is supported by private contributions, primarily those of Ethel Newcomb, Mrs. Curtis Brown and Mrs. John I. Richer and its sale of tickets.

All-Year Opera Planned By Schenectady Group

Fifty in Company Founded in 1925—Season Under Way

SCHENECTADY, N. Y.—The Schenectady Light Opera Company not only presents performances during the winter season but is experimenting with outdoor summer productions. Last summer Haensel and Gretel was given in the temporary shell in the municipal park and plans are under way to give the Pirates of Penzance there next year.

Etta R. Moore is conductor and general musical director of the group of fifty which was founded in 1925. There are twelve principals, a chorus of forty, an orchestra of seventeen and a ballet of about twenty. Mrs. Moore is assisted by Dudley Mairs, and Helen McGuiney Alrutz.

30 Concerts Presented By Chautauqua Group

Stoessel Conducted Season Featured by Many Soloists

CHAUTAUQUA, N. Y.—The Chautauqua Symphony Orchestra, Albert Stoessel conductor, had its best season last summer when thirty concerts were given in six weeks in the large outdoor amphitheatre which seats 7,000.

The orchestra was founded in 1928, and has a personnel of sixty-five players, the concertmaster being Mischa Mischakoff of the NBC Orchestra. Georges Miquelle, first cellist of the Detroit Symphony Orchestra, heads the cello section.

A distinguished list of soloists was heard. The programs included all the symphonies and concertos of Brahms, Samuel Barber's Symphony and Shostakovitch's Symphony No. 1. Among the soloists, presented either with orchestra or in recital, were Lawrence Tibbett, Helen Jepson, Julius Huehn, Evan Evans, Susanne Fisher, Josephine Antoine, Mischa Mischakoff, Georges Barrère, Georges Miquelle, Albert Stoessel, Carroll Glenn, Ernest Hutcheson, Oscar Wagner, Jacques Abram, Drusilla Huffmaster and Austin Conradi.

The season opened on Nov. 8 with The Gondoliers which was repeated the following evening. Performances are given in the Nott Terrace H. S. auditorium with a capacity of 560. The second work has not as yet been selected but will be chosen probably from The Vagabond King and Robin Hood. It will be offered in April.

The company is supported by ticket sales and is a non-profit making organization utilizing its own members and not engaging guest artists for performances.

St. Louis Symphony Ushers in Gala 60th Season

ST. LOUIS, MO.—The inaugural concert of the St. Louis Symphony Orchestra's sixtieth anniversary season on Nov. 3 was a brilliant and festive occasion. Vladimir Golschmann on his return to the podium was heartily welcomed by his vast number of admirers, who accorded him an ovation before and after the program.

Following his usual custom Golschmann ushered in the new season with a purely orchestral concert which in this instance was an experiment with a new seating arrangement for the players, —the double basses now occupying the center on the top row of the stand, with the brasses seated on the right. Whether or not this is the ideal arrangement will soon be decided. From the auditor's viewpoint the balance of tone did not seem to be improved at least from the location of this reviewer, but the Municipal Opera House has certain acoustical problems difficult to overcome, one reason why Mr. Golschmann is still experimenting with the seating of his musicians.

A spirited reading of Berlioz' Roman Carnival overture was followed by Brahms' first symphony, with Sibelius' second symphony played after the intermission.

One can hardly expect the first concert of the season with but one week's rehearsals and a number of new men strange to both their surroundings and their conductor, to be letter perfect, but withal the orchestra gave splendid account of itself and revealed beyond question that a few more rehearsals will bring it to the peak of playing efficiency.

O. C.

The orchestra's gala sixtieth anniversary season will include eighteen pairs of subscription concerts, closing on March 21 and 23. All afternoon programs in the regular series will be held on Friday afternoons, except the closing matinee concert, on a Thursday. All evening performances will be presented on Saturdays.

Novelties Announced

Mr. Golschmann's programs for the anniversary celebration are expected to excel any of his previous seasons for outstanding novelties. Darius Milhaud has written a Fanfare for the orchestra's sixtieth season. War conditions in Europe prevented its arrival in time for the opening concerts, but it will be played later in the season. Other important novelties announced for the sixtieth season are Suite Provençale by Milhaud; El Salon Mexico by Aaron Copland, American composer; Marine Suite by Emmanuel Bondeville; Peter and the Wolf by Serge Prokofieff; Joan of Arc by Manuel Rosenthal; a suite by A. Konstantinoff, whose Vienna Suite was played a few years ago; Concerto for Orchestra by Walter Piston, director of Harvard University's music department; Apollon Musagete by Igor Stravinsky; two Bach Chorales newly orchestrated by Alexandre Tansman, and two seventeenth century Italian works, recently discovered and copied by Yves Tinayre, French musicologist and singer.

Solo List Announced

Mr. Golschmann is musical leader of the orchestra for his ninth consecutive year. Last summer he appeared as guest conductor of the Chicago Symphony Orchestra at Ravinia and with several of Europe's leading symphonic institutions. Scipione Guidi is concertmaster and assistant conductor; Max Steindel principal 'cellist and personnel manager, and John S. Edwards, acting business manager.

Soloists scheduled are Simon Barer, Willard MacGregor, Vladimir Horowitz, Walter Gieseking, Ray Lev, pianists; Gladys Swarthout, soprano; Raya Garbousova, violoncellist; Nathan Milstein, violinist. The orchestra will introduce to this country as guest conductor,

VLADIMIR GOLSCHMANN, conductor of the St. Louis Symphony Orchestra at rehearsal.

Charles Münch, French conductor and director of the Paris Conservatoire. Carlos Chavez, Mexican composer-conductor, also will officiate at a pair of concerts.

"Popular" Concerts

In addition to the regular subscription series, the orchestra will appear in St. Louis in a series of popular concerts, five student programs, five high school concerts, with the Ballet Russe de Monte Carlo at four performances. There will be three separate tours of cities in the Middlewest and South—Champaign, Ill., Toledo, Ohio and Columbus, Ohio; Davenport, Iowa, Peoria, Ill., Iowa City, Iowa and Omaha, Nebr.; Little Rock, Ark., Memphis, Tenn., Jackson, Miss., New Orleans, La., Houston, San Antonio, Austin, Dallas and Denton, Texas, Fayetteville, Ark., and Columbia, Mo.

About 400 members of the Women's Association of the St. Louis Symphony Society conducted a season ticket sale prior to the opening program. After the first of the year the orchestra's annual maintenance drive will be held to raise more than $100,000 to defray necessary expenses above income at the box office.

St. Louis Little Symphony

Hans Lange, associate conductor of the Chicago Symphony Orchestra, conducts the St. Louis Little Symphony of twenty-two musicians which gives five concerts annually between July 1 and August 15. The ensemble is professional in personnel and plays in the quadrangle of Washington University which seats about 3,000. There is no sponsoring organization, the only support being contributions and box office sales. Outside soloists are engaged for the concerts of the ensemble.

The St. Louis Philharmonic Society Orchestra, founded in 1860, is one of the oldest orchestras in the country. If a formal connection should be established between the St. Louis Philharmonic Society, organized at the St. Louis University in 1838, and the present Society, it will be the oldest musical society in America.

The orchestra, under the direction of Alfred Hicks, conductor since 1931, is an ensemble of 106 players, of mostly amateur standing. The four concerts of the season are divided between Sept. 15, and May 15. The business manager is John C. Walter, and no outside artists are engaged to appear.

Dues from a participating membership, and contributions from patrons, are the orchestra's means of support. The concerts are given at the Scottish Rite Auditorium, which seats 3,500.

Ethel Glenn Hier Score Played by Howard Hanson

Ethel Glenn Hier, composer-pianist, is directing a new piano ensemble class in Elizabeth, N. J. Miss Hier also has a large enrollment at both her New York and New Jersey studios. Her lecture-recital schedule includes club and college engagements in Ohio, West Virginia and Pennsylvania.

Miss Hier's Campane d'Asolo (Bells of Asolo) was performed at the Festival of American Music at the Eastman School, Rochester, N. Y., under the baton of Dr. Howard Hanson.

Last month, Miss Hier appeared for the Woman's Club in Huntington, W. Va., and for the Music Teachers Association of Columbus, O. In Huntington she gave her MacDowell-Debussy program while in Columbus Trends in Modern Music was the subject. Miss Hier played Campane d'Asolo by request on both programs.

In a recent broadcast, Mary Frances Lehnerts, with Miss Hier at the piano, sang the latter's Avalon, Click o' the Latch, Gulls, The Hour and Japanese Lullaby. The program was presented in the American Composer series.

ETHEL GLENN HIER

Rabson Company Opens New Building in New York

The Rabson Music and Camera Company has invaded the night club section of New York City, having erected a new store on Fifty-second St., near Radio City. Giza Star is in charge of the music section, located on the second floor where a complete line of scores is available. Radios and pianos are also on display.

Sophe Rabson is in charge of the records division which includes many novelties as well as standard repertoire. The new building was designed by Joseph Douglas Weiss, architect.

Hans Wiener in Boston Recital

Hans Wiener, with Erika Thimey and Charlotte Sturgess, will present a new program of solo and duo dances at Jordan Hall, Boston, on Dec. 12. Ruth Culbertson will be at the piano.

4 Productions Mark Season in St. Louis

In Second Year, Company Adds to Previous Schedule's List

ST. LOUIS.—In its second season, just concluded the St. Louis Grand Opera Association presented four productions, one more than last year. Opening with Aida, the association sponsored performances of Amelia Goes to the Ball and Pagliacci as a double bill, La Boheme, and concluded the season with a performance of Siegfried.

Laszlo Halasz was the general musical director with Dr. Ernst Lert in charge of the stage direction. An orchestra of sixty-five and a chorus and ballet of like number comprised the ensemble.

Among the artists heard during the season were Marjorie Lawrence, Bruna Castagna, Enid Szantho, Silvia Brema, Livia Dobay, Florence Kirk, Margit Bokor, Giovanni Martinelli, John Charles Thomas, Nino Martini, Lauritz Melchior, Robert Weede, Giulio Gari, Pompilio Malatesta, Oscar Lassner, Carlo Morelli, Frederick Jagel, John Gurney, Fred Destal, Lorenzo Alvary and Karl Laufkoetter.

The performances were given in the Municipal Opera House with a seating capacity of 3,565.

O. C.

Stell Andersen to Introduce Milhaud Piano Concerto Here

Stell Andersen, American pianist, will introduce a new piano concerto, La Fantaisie Pastorale of Darius Milhaud in this country. The work, recently composed, was created especially for her by the French modernist.

Having heard Miss Andersen in recital at the Paris Exposition during one of her European tours, Milhaud set to work to provide a new modern concerto for her.

Fantaisie Pastorale was given its world premiere earlier this year by Miss Andersen with the Orchestre Symphonique in the Salle Pleyel, Paris, the composer conducting. It was performed also with leading orchestras in Poland, Scandinavia and Holland.

Mrs. Beach in New York

Mrs. H. H. A. Beach following a summer on Cape Cod has returned to New York.

Kansas City Orchestral Series Begins Auspiciously

THE KANSAS CITY PHILHARMONIC ORCHESTRA
KARL KRUEGER, conductor.
Angelo Photo

KANSAS CITY, MO.—Regardless of the war abroad, the Philharmonic Orchestra's seventh season might be captioned "lucky," so auspicious were the opening subscription concerts in the Music Hall of the Municipal Auditorium. There were only a few vacant seats.

In "the most American city," with an orchestra composed almost entirely of native musicians and an American conductor, the feeling of civic pride has been and continues an important factor in the orchestra's success. In this respect, the women's committee headed by Mrs. Herbert V. Jones, deserves much credit.

Karl Krueger, fresh from a vacation in Connecticut, met with spontaneous applause, and the audiences arose when the players prefaced the programs with the national anthem.

The virtuosity of the musicians was pronounced in the varied programs containing Goldmark's Sakuntala overture, Rimsky-Korsakoff's Scheherazade Suite with Samuel Thaviu, concertmaster, soloist, the Moussorgsky-Ravel Pictures at an Exhibition, Debussy's L'Après midi d'un Faune, and Bach-Weiner and Strauss works. All were carried through with the eloquence, the surety and aesthetic nuances one has come to expect from Mr. Krueger.

Rose Pauly Impresses

On the Nov. 2-3 pair, Rose Pauly, guest-artist, rose to the height of her powers in a symphonic synthesis from Götterdämmerung arranged by Mr. Krueger, and Wie Nahte mir der Schlummer from Der Freischütz. Krueger's faithful recreations of the Jupiter Symphony of Mozart and the Fountains of Rome of Respighi augmented interest in these choice programs. Miss Pauly and the conductor responded to many curtain calls, the orchestra rising with Mr. Krueger three times following the Respighi.

Gliere's Overture, Glusara, was premiered in this country on the Nov. 16-17 pair. The work met with instant response from large audiences. Young Robert Virovai regaled listeners with the Brahms Violin Concerto, making memorable his Kansas City debut by his sensational virtuosity. Tchaikovsky's Fifth Symphony followed.

The first "Pop" drew a large audience on Nov. 6-7, the first Young People's concerts held capacity houses.

The Thaviu String Quartet gave effective readings at the first of the Kansas City Chamber Music's Series of five concerts, at Kansas City University.

Argentinita and her group of Spanish dancers scored as the opening Fritschy attraction in the Music Hall of the Municipal Auditorium, Nov. 14. A large audience applauded.

Ticket Sales Increased

Opening its seventh season in Music Hall, with a 15 per cent increase over last season's ticket sale and capacity houses both nights, all things seem to be in shape for a banner year for the Philharmonic Orchestra.

Season ticket renewals were handled in a campaign by the Women's Committee this spring, and the continuance of sales to new and old subscribers throughout the summer and fall have produced a larger and more enthusiastic audience for the orchestra's subscription series than ever before.

Besides the Thursday-Friday subscription series, the orchestra this year will play a Matinee Subscription Series, six Popular Concerts on Sunday afternoons, three Young People's Matinees, and out-of-town concerts in cities of Missouri, Illinois, Kansas, and Iowa.

W. M. Symon is executive manager of the Philharmonic, Charles J. Schmelzer, business manager. Mr. Krueger's assistant conductor is Samuel Thaviu, who is also concertmaster of the orchestra. The excellent Women's Committee is headed by Mrs. Herbert V. Jones, president.

During the 20-week series, members of the Women's Committee attend ten Wednesday Morning Salons at homes of members, at which prominent speakers talk on the program for the concert to follow.

The Kansas City Philharmonic is maintained by season and single ticket sales, revenue from special, out-of-town and young people's concerts, and a Maintenance Fund contributed by the business men of Kansas City. The last concerts of the season will be on Feb. 29-March 1.

Further Novelties Planned

Among the other novelties and special items to be played on the various series this year by Mr. Krueger and the orchestra will be:

Prokofieff, Scythian Suite; Skelton, Overture in E Major; Beethoven Duet, Nei giorni tuoi felici (this work, newly discovered, had its first performance at Winterthur, Switzerland, last January); d'Indy, Fantasy for Oboe and Orchestra; Liszt, Faust Symphony; Delamarter, Symphony, Overture, They Too Went To Town; Williams, Pastoral Symphony; Delamarter, Symphony, After Walt Whitman; Busoni, American Fantasy for Piano and Orchestra; Scriabine, Symphony No. 2; Beethoven, Overture, Leonore No. 2; Anderson, Symphonic Movement (first performance anywhere); Handel-Skilton Suite (first performance anywhere); Villa Lobos, Choros No. 10; Chausson, Symphony in B flat; Prokofieff, Overture on Jewish Themes; Gliere, Ilya Mourametz; Powell, Natchez on the Hill; Pizzetti, Concerto del Estate; Dohnanyi, Variations on a Nursery Theme; Randall Thompson, Symphony No. 2; Arthur Bliss, Music for Strings; Chadwick, Lochinvar.

Opera Season in Abeyance

KANSAS CITY, MO.—Founded in 1910, the Kansas City Civic Grand Opera Company has at present no plans for the current season. N. De Rubertis and Solon Alberti have served as conductors for the company, which had a membership of about 100 including principals and chorus. Ottley and Louie Collier Cranston, of the Cranston School of Music, were general directors and performances were given in theatres and the Music Hall in that city. Guest artists were engaged by the ensemble.

Composers Write Scores For Steele-Clovis Duo

European and Native Musicians Enriching Duet Repertoire

Several European musicians, including Castelnuovo-Tedesco, Darius Milhaud, and Jeno Takash, have composed music for duet especially for Eleanor Steele and Hall Clovis, who devote themselves exclusively to duet repertoire.

Both Castelnuovo-Tedesco and Milhaud have written music for duet and orchestra, presented by leading orchestras, with the Steele-Clovis duo as soloists, in Europe this year. The recitalists plan to introduce these orchestral works in this country. Tedesco has written Three Shakespearean Duets, based on scenes from Romeo and Juliet, The Merchant of Venice, and The Taming of the Shrew. Milhaud composed The Elements which received its world premiere by Steele-Clovis and the Orchestre Symphonique, Paris, this year.

Jeno Takash, has written duets for them to three poems from Lute of Jade, an English translation of old Chinese poems.

Steele-Clovis hope to prevail upon leading American composers to increase the duet repertoire. Among native composers who have recently written especially for them are Fannie Charles Dillon, Katherine Ruth Heyman, Harry T. Burleigh, and Brooks Smith.

Juilliard Opens Competition for American Composers

The Juilliard School of Music announces its annual competition for the publication of orchestral compositions by American composers. Through these competitions the Juilliard School selects each year one or more orchestral works and pays for their publication. The composer receives all royalties and fees accruing from the sale or performance of his work, and controls the copyright. The terms of the competition are as follows:

1. Compositions must be by native or naturalized American citizens.
2. Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted. Manuscripts in pencil will not be read.
3. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performances so far as known.
4. Compositions should be sent to Oscar Wagner, Dean, Juilliard Graduate School, 130 Claremant Avenue, New York, before February 1, 1940. Manuscripts sent by mail or express should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender before June 15.
5. The use of a nom-de-plume is not necessary unless the composer prefers it. In such a case the pen name should be placed in a sealed envelope with the composer's real name on the outside.
6. Should a composition of outstanding merit be found through the competition, it will be published in 1940.

William Bowers Presents Knoxville Recital

KNOXVILLE, TENN.—Captivating his audience by his varied list, William Bowers, Negro baritone, was heard here on Oct. 15 in a program which included several Spirituals, Lieder of Schubert and Brahms, a section of French numbers, including an aria from Faust and several miscellaneous works among which was the I Got Plenty of Nuttin' from Gershwin's Porgy and Bess. Numerous encores were necessary and Mr. Bowers included among them Malotte's setting of The Lord's Prayer. Varnell Ford was a competent accompanist.

Mr. Bowers, now engaged in an extensive tour of the South with engagements at many colleges, appears also in Texas, Kansas, Oklahoma, Missouri, Nebraska and Iowa. The Knoxville concert opened his tour. M. M.

Keller-Bellafiore Joint Recital

Nino Bellafiore, tenor and George Keller, baritone, presented operatic arias and modern songs in Carnegie Chamber Hall, New York, on Nov. 18. Cadman, Charles, Woodman, Sanderson, Marshall and Watts were American composers listed. The tenor's voice is light, high and expressive. O Paradiso from L'Africana and Clouds by Charles won him recalls. Mr. Keller has a virile, resonant voice of good range and power, and also was encored. Ethel Spencer was a competent accompanist. F. W. R.

Rochester's Notable Eastman School Spurs Music

THE EASTMAN SCHOOL ORCHESTRA

ROCHESTER, N. Y.—The Rochester Philharmonic Orchestra was founded in 1922. Its present conductor is Jose Iturbi, now in his third season here. Guy Fraser Harrison is assistant conductor, and Arthur See is business manager. The concerts are held in the Eastman Theatre, which seats 3,352. Eighty-five men are in the Rochester Philharmonic Orchestra, presenting twelve concerts in the season here. The orchestra season began on November 2 and ends on March 21.

ARTHUR M. SEE, Manager, Rochester Civic Music Association

The orchestra is supported by private contributions, by an endowment which consists of funds collected by the Women's Committee of the Civic Music Association for the last four or five years, and by the annual campaign of the Civic Music Association. For the 1939-40 season there has been a 20 per cent increase in advance ticket subscriptions, which has been one of the best sales in recent years. The added attraction of soloists with the orchestra this year has helped.

The artists engaged to appear with the orchestra are Argentinita and her Spanish Dancers; Guy Fraser Harrison, pianist; the Don Cossack Chorus; Walter Gieseking, pianist; Bartlett and Robertson, duo-pianists; Gregor Piatigorsky, cellist; Mischa Elman, violinist.

New works and novelties for the Philharmonic season have not been announced, but Lake Spray by Paul White was to receive its world premiere at the concert on Nov. 23. Mr. White is associate conductor of the Rochester Civic Orchestra. A few graduate students of the Eastman School play in the Philharmonic.

Tours Arranged

With Mr. Iturbi conducting, the orchestra will go on two tours this season. The first tour will take place during the week of Dec. 4 and will be the regular annual trip through six cities of New York State and the New England states. The second tour will take place during the week of March 10 and will include Dayton and Columbus, Ohio, Wilkes-Barre, Pa., and some other cities. Plans for this tour are not yet completed.

Civic Orchestra Plans

Twenty-one concerts, from Nov. 5 to April 28, is the schedule of the Rochester Civic Orchestra, Guy Fraser Harrison, conductor.

The orchestra is maintained by private contributions to the Civic Music Association, which sponsors the organization. The personnel of forty-five is professional. Outside soloists are engaged on occasion. The concerts, now in their eleventh year, are given at the Eastman Theatre, which seats 3,352. Arthur M. See is the business manager.

Eastman School Ensembles Active

The Eastman School Symphony Orchestra, Dr. Howard Hanson conductor, Dr. Paul White associate conductor, gave its first public concert of this season in the Eastman Theatre, Nov. 15. The orchestra has 135 players, all students of the school. It rehearses three times each week under one of its conductors. The orchestra is heard on Thursday evening broadcasts over the NBC blue network, alternating in these broadcasts with the Rochester Philharmonic Orchestra. In whole or part, it takes a major part in the eighteen Saturday morning broadcasts, Milestones in the History of Music, over the NBC red network.

The orchestra gives five public concerts each season, one in conjunction with the Eastman School Choir. This season Haydn's The Creation, will be given at this joint performance. These public concerts, free to the public, attract large audiences, in which are many

DR. HOWARD HANSON,
director, Eastman School of Music

Photo by Lorraine Lerner

THE ROCHESTER PHILHARMONIC ORCHESTRA
and Jose Iturbi, its conductor.

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groups of high school students coming from towns about Rochester.

Other playing ensembles of the Eastman School giving public concerts and having a share in the school's extensive broadcast program are the Eastman School Symphony Band, and Little Symphony, both conducted by Frederick Fennell.

The Eastman School Choir, 250 voices, Dr. Herman H. Genhart conductor, gives two *a cappella* programs in Kilbourn Hall, a concert in the Eastman Theatre and performance each season of a major choral work for chorus and orchestra.

The orchestra for public performances by the Eastman School opera department is recruited from the Eastman School Symphony.

American Composers' Symposium Featured

Rochester Autumn Events Include Operatic Staging

ROCHESTER, N. Y.—Rochester's musical season is in full swing. The one-act opera by Gian-Carlo Menotti, Amelia Goes to the Ball, was charmingly presented both dramatically and musically. Muriel Dickson was a perfect Amelia, exhibiting a fine voice and the grace and vivacity which the role demanded. Mario Chamlee, as the lover, gave a convincing and amusing performance. Joseph Royer was effective as the husband. Ralph Ewing, a Rochester singer, offered an outstanding performance as the chief of police. His rich bass voice was most impressive. Others in the cast were Thelma Altman, Roberta Schlosser, and Mildred Banasik.

Cavalleria Rusticana, as a whole, fell short of its companion opera, though Rosa Tentoni gave a beautiful performance of Santuzza. Her excellent acting and her fine, expressive voice made her create a warm, colorful Santuzza. Chamlee was Turiddu and Royer, Alfio. Olivia Martin was the sympathetic Lucia, and Edna Vaivoda-Bonne played Lola.

Orchestra Begins Season

Opening its season on Nov. 2, the Rochester Philharmonic Orchestra with Jose Iturbi conducting, presented an appealing program of familiar works which brought forth a huge ovation. The new sounding-board setting on the Eastman stage has made a great improvement. Brahms' First Symphony received a fine performance, and brought forth tumultuous applause.

Bach's Passacaglia and Fugue in C Minor for organ, transcribed by Respighi, opened the program. After the intermission Strauss Der Rosenkavalier waltzes were given a charming, rhythmic performance. The delicacy and finesse of Ravel's Pavane followed. The Pines of Rome by Respighi closed the program.

Symposium on American Music

Dr. Hanson conducted the Annual Symposium of American Orchestral Music in Kilbourn Hall on three days recently, with the Rochester Civic Orchestra playing. In five sessions a number of American works for orchestra were played over informally, then subjected to further testing of their qualities.

The final session took the form of a public concert, broadcast over an NBC network. Orchestral works by the following composers were sent to Dr. Hanson for performance: Paul Beckholm, William Bergsma, Robert Braine, Radie Britain, Ulric Cole, Amedeo de Filippi, Morton Gould, Ethel Glenn Hier, Arthur Hitchcock, Carl Howard, Mary Howe,

GUY FRASER HARRISON,
conductor of the Rochester Civic Orchestra.

Emil Koehler, Daniel G. Mason, George Maynard, Walter Mourant, Roman V. Prydatkevytch, Gardner Read, Moritz von Bomhard, Joseph Wagner, John Weinzweig, Joseph Wood, E. Edwin Young.

The broadcast was composed of Ulric Cole's Fantasia from Divertimento for string orchestra and piano; Joseph Wagner's ballet, The Birthday of the Infanta; Burrill Phillips' American Mercury, 1928, from Music for Strings; Bernard Rogers' The Colors of War; and Robert Braine's Lazy Cigarette-Habanera from Choreographic Impressions.

L. L.

Guest Artists Heard In Rochester Opera

Metropolitan Singers Augment Local Group for Performances

ROCHESTER, N. Y.—There is no official opera company in Rochester but the Civic Music Association presents performances. The Association is a community organization.

Guy Fraser Harrison is musical director, Nicholas Konraty stage director, and Arthur See business manager. The operas are presented in the Eastman Theater. There is a resident chorus which takes part and residents of the city sing leading roles with guests from the Metropolitan as principals.

On Oct. 20 and 21 Cavalleria Rusticana and Amelia Goes to the Ball were given. Rosa Tentoni, Mario Chamlee, and Joseph Royer were guests in Cavalleria and Muriel Dickson sang the title role in the other opera with Messrs. Chamlee and Royer.

On Feb. 2 and 3 Il Trovatore will be presented with Dusolina Giannini, Arthur Carron, Robert Weede, and Eugene Loewenthal as guest artists. An opera for the Christmas season is also contemplated.

There is no official summer opera company here. In the past, the San Carlo and other companies have presented a few nights of outdoor opera.

The Metropolitan Opera comes here for one night every Spring.

With the aid of local groups in Albany, Utica, Buffalo, Rochester and Syracuse performances of standard operatic works are planned this season by a company directed by Dr. Nicholas Gualillo of Utica. Local singers in each city are to be used as a nucleus.

Eugenia
BUXTON
Pianist

THE MONTREAL ORCHESTRA
DEAN DOUGLAS CLARKE, Conductor
November 5, 1939
EUGENIA BUXTON — SOLOIST
CANADIAN PREMIERES
RAPSODIA SINFONICA . . . Joaquin Turina
VARIATIONS ON A NURSERY RHYME . . . Ernst von Dohnanyi

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MADE ONE WISH TO HEAR HER AGAIN
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THE SCORES
TWO PIECES OF TRANSCENDENT VALUE
"The Dohnanyi Variations on a Nursery Rhyme is a little masterpiece of humor and delicacy—intricate patterns—ingenious invention and truly musical. It is a composition that we shall hear again with joy—a work which the orchestra should add to its repertory."
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Detroit Orchestra Plays in New Masonic Auditorium

THE DETROIT SYMPHONY ORCHESTRA
and Franco Ghione, its conductor.

DETROIT.—Opening its twenty-sixth season in new surroundings, the Detroit Symphony Orchestra has removed to Masonic Temple from Orchestra Hall, and has inaugurated a new policy of playing to larger audiences at smaller admission costs. More than 3,000 season tickets have been sold for the Thursday night concerts, nearly twice as many as for the former auditorium, according to Murray G. Paterson, manager of the ensemble.

The season will include 41 concerts in Masonic Temple, between Oct. 16 and March 9. Of these, 28 take place in the auditorium of the Temple, and 13 in Scottish Rite Cathedral. The season is divided into five separate series, as follows: 14 Thursday night subscription events; 7 Friday afternoon ones; 6 Saturday morning Young People's events; 6 Saturday night popular concerts; and 7 free Wednesday afternoon concerts for school children. The Friday and Saturday events are in the Cathedral.

Noted Soloists Engaged

Opened on Oct. 26 with Franco Ghione again on the conductor's stand and with Victor Kolar as associate conductor, the season will present an array of notable soloists including the following: Robert Virovai, Yehudi Menuhin and Georges Enesco, violinists; Sergei Rachmaninoff, Moriz Rosenthal and Myra Hess, pianists; Monte Carlo Ballet Russe; Marian Anderson, contralto; Raya Garbousova, cellist, and Lotte Lehmann, soprano. The ballet troupe also will appear with the symphony in a special extra performance during its two-day stay Dec. 6 and 7.

Six of the above-named soloists will be presented with the orchestra in the Friday afternoon series. They are Virovai, Menuhin and Enesco, violinists; Miss Anderson, contralto; Miss Garbousova, cellist, and Miss Hess, pianist.

Photo by D. D. Spellman

VALTER POOLE,
conductor of the Detroit Civic Orchestra.

Among the features of the Young People's concerts and the Saturday night popular-priced programs will be Alec Templeton, English pianist, and the Eva Jessye Choir.

Dates of the several concert series: Thursday nights (8:30)—Oct. 26, Nov. 2, 16, 23, Dec. 7, 14, 28, Jan. 4, 18, 25, Feb. 8, 15, 29, and March 7. Friday afternoons (2:30)—Nov. 3, 24, Dec. 15, Jan. 5, 26, Feb. 16, March 8. Saturday mornings (10:45)—Nov. 11, Dec. 2, 23, Jan. 13, Feb. 3 and 24. Saturday nights (8:30)—same dates as Saturday mornings. Wednesday afternoons (2:00)—Oct. 18, Nov. 8, 29, Dec. 20, Jan. 10, 31, and Feb. 21.

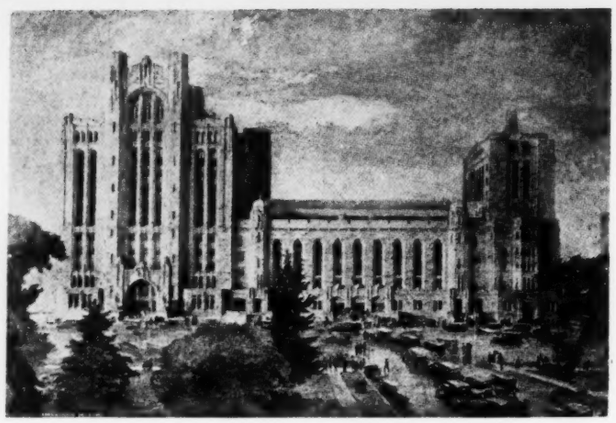
GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra will have a 1939-40 season of seven concerts with six soloists. Those yet to be heard are: James Melton, Ethel Bartlett and Rae Robertson and Albert Spalding.

The orchestra was begun in 1929 and its maintenance is equally divided between private contributions and subscriptions. The personnel of seventy-five includes both professionals and amateurs.

The performances, under the direction of Karl Wecker, take place at the Civic Auditorium, capacity 4,316. The concerts began Oct. 20 and end April 19. Some of the novelties to be heard will be several American compositions and Harty's An Irish Symphony. Hugh Macmillan is the business manager.

Federal Symphony Led by Poole

Also prominent in Detroit's musical life is the Federal Symphony Orchestra, conducted by Valter Poole. This group of 75 players has offered some of the most enterprising programs in this Michigan city, including numerous local premieres. The regular winter series is still given at the Institute of Art, seating 1,200. During the last summer the orchestra played at Grosse Pointe in a delightful outdoor setting. The ensemble is supported by government contributions in large part, and with a policy of nominal admissions which attracts large audiences. Herbert Straub is the business manager.



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Noted Ensembles Visit Ann Arbor

N. Y. Philharmonic, Boston and Philadelphia Units Play During Season

ANN ARBOR, MICH.—Three major orchestras appear on the calendar this season of the University of Michigan's Musical Society offering. On Nov. 27, John Barbirolli brought the New York Philharmonic-Symphony Society to Hill Auditorium for the first time.

Serge Koussevitzky will conduct the Boston Symphony Orchestra here on Dec. 14, its tenth consecutive concert in the auditorium, and in May the Philadelphia Orchestra appears for six concerts.

In addition, the University Symphony Orchestra of ninety musicians, directed by Thor Johnson, is giving a series of concerts. It has almost attained professional proportions and its repertoire is extensive.

The May Festival on May 8, 9, 10 and 11 will comprise six concerts, four evening performances, and two matinees on May 10 and 11. The University Choral Union will participate under the baton of Mr. Johnson. Eugene Ormandy, Harl McDonald and Saul Caston will conduct the Philadelphia Orchestra, and there will be important soloists, both instrumental and vocal.

Christmas Musical Activities

One of Ann Arbor's most attractive musical events is the annual Messiah concert given by the University Musical Society. This year the concert will be on Dec. 10. Beal Hober, soprano; Joan Peebles, contralto; William Hain, tenor; and Theodore Webb, baritone, are soloists. Mr. Johnson will conduct.

On Christmas eve a large chorus of young people from the schools will assemble in Hill Auditorium and sing Christmas carols, and give pageants. The audience will join in general Christmas singing. The Charles Baird Carillon will be played by Tom Kinkead. Hardin Van Deursen is general director of the event.

DR. CHARLES A. SINK introduces Fritz Kreisler, violinist, and "Fritz" Crisler, Michigan's famous football coach in the Green Room after a concert in the Choral Union Series in Hill Auditorium of the University of Michigan School of Music, Ann Arbor, Mich.

Photo by R. Merriman

Kalamazoo Symphony Chooses Young Soloists in Competition

KALAMAZOO, MICH.—This season the Kalamazoo Symphony Orchestra, under the direction of Herman Felber, will present as soloists the winners of a locally conducted contest in piano, violin and voice.

The orchestra, founded in 1921 by Mrs. Harry M. Snow, comprises eighty musicians, of whom only a few are amateur. The seven concerts, to be given at the Central High School Auditorium, will extend from Oct. 22 to April 14.

Grand Rapids Votes For Beethoven Fifth

Local Symphony Orchestra to Present Noted Soloists—Other Plans Announced

GRAND RAPIDS, MICH.—Beethoven's Fifth Symphony led the list on a questionnaire for the most popular number, issued at the close of last season's course of concerts played by the Grand Rapids Symphony Orchestra. Conductor Karl Wecker announces that it will be included in the first concert this year. And to prove that he is not too conservative, he has programmed the Symphony, Opus 10, by Shostakovitch, for a later concert. Assisting in the first program will be Anna Kaskas, contralto, of the Metropolitan Opera, who is making her second appearance with the orchestra. Other artists during the season will be Percy Grainger, composer-pianist; James Melton, tenor; Bartlett and Robertson, duo-pianists, and Albert Spalding, violinist.

The East Church course will open with two evenings of opera, Pagliacci and Cavalleria Rusticana as a double bill, and Carmen. Other artists will be the pianists, Jose and Amparo Iturbi, in a return engagement; Yussi Bjoerling, tenor; Nathan Milstein, violinist; and Marian Anderson, contralto. Jeanette MacDonald has been engaged for an extra concert at the close of the course.

Double Increase in Ticket Sales Reported by Lansing Group

LANSING, MICH.—The Lansing Symphony Orchestra reports a double increase in the sale of tickets and subscriptions over last season, and a capacity house for its opening concert, Alec Templeton, soloist. The season of 1939-40, the orchestra's tenth, comprises a series of four concerts, from Oct. 31 to April 9.

Pedro Paz directs the seventy-eight players, including amateurs and some of professional standing. The concerts are given at the Eastern High School, seating 1 660. Margaret E. Denise is the business manager.

The orchestra engages outside soloists, and two local artists will be featured on the last program. The intention, in fact, is to devote the last concert of each season to purely local works. The orchestra will also perform several compositions by Arthur Farwell in April.

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Chicago's Fortnight Brings Orchestral Novelties

(Continued from page 19)

balance of the cast was adequate; and with Louis Hasselmans presiding, the whole performance had smooth sailing, even the brasses for once sounding mellow.

Menuhin Soloist with Symphony

Yehudi Menuhin was the magnet that attracted 2,500 eager music lovers to Orchestra Hall for the Chicago Symphony's Thursday-Friday concerts of Nov. 9-10. The twenty-two year old violinist is no newcomer here and annually he rises a step higher on the ladder of fame. The Brahms' Concerto in D major proved a vehicle well suited for the display of his technic, interpretive gifts and serene execution. An artist in the best sense of the word, Menuhin needs no clap-trap tricks to astound and his sobriety of purpose, tonal beauty and dexterity were sufficient qualities to excite admiration.

Sibelius Fails to Interest

Making his first appearance of the season, Hans Lange had arranged a program that included the first reading of Sibelius' Symphony No. 3. His reading shed light on the dullest passages, but neither this nor the orchestra's superb playing could awaken the public from its slumber. Loeffler's Symphonic Memories of My Childhood, not heard since its first performance fifteen years ago, should be retained in the regular repertoire. The lively Weber Overture to Euryanthe enlivened somewhat, the sombre program.

Brahms' A minor concerto for violin and cello,played by Concert master John Weicher and Edmund Kurtz, principal cellist, was the feature of the second Tuesday concert. Though it contains many difficulties the work was superbly played by the two soloists, who received only polite applause for their efforts but the fault was the composer's not theirs. The symphony was Schumann's No. 4, D minor, and when Stock is in the mood one can depend on a superb rendition. Such was the case on this occasion as the men, inspired by their leader, unfolded all its beauties in colorful tonal grandeur.

Rossetter Cole, Chicago composer, was represented by a suite from his opera, The Maypole Lovers, which some astute manager should produce if the entire score is as melodious and well orchestrated as the excerpts presented for the second time by our orchestra.

Petri in Busoni Concerto

The much heralded Busoni piano concerto received its first Chicago performance by Egon Petri at the Symphony's Nov. 16-17 concerts. The work, the lengthiest of its kind, permitted Dr. Stock to include only the overture to the Flying Dutchman on the program. The concerto was divided into two parts on this occasion and after the third movement a fifteen minute intermission gave us opportunity to digest its prelude, scherzo and slow movement.

The colossal composition lasted one hour and ten minutes, during which time we were served a potpourri of strains from Liszt, Beethoven and Wagner cleverly garbed in semi-Teutonic and Italian vestments, revealing a philosophic trend and profundity of musical thought. Of the five movements, the third, *Pezzo serioso*, made the deepest impression, as here Busoni, the thinker, becomes the inspired composer whose music is a well embroidered, finely woven tapestry, colored with many defined hues.

It takes a Titan of the keyboard to cope with such a stupendous opus. Petri managed to unfold all its beauties in most telling fashion, and dwarfed the difficulties with the power of a giant and the delicacy of a poet. Well prepared, the concerto was superbly played by the orchestra under Stock, with the male choir of the Apollo Club singing the *cantico* in the finale beautifully. Soloist, conductor, orchestra and composition received the unanimous approval of the listeners, who manifested their pleasure vehemently.

Frank Teurfs in All-American Program

If charity begins at home, propagandists for native lore should follow the example of the Chicago baritone, Frank Teurfs, who thinks American compositions worthy an entire program. Thus, in the Studebaker Theatre, he proceeded to interpret songs and ballads from early American days to the present and with Fritzi Siebach, revealed correctly their interesting content. Enunciating clearly the English text, Mr. Teurfs does not rely solely upon his voice to make his appeal, but gives special attention to phrasing and interpretation.

Littlefield Ballet Appears

One of the trump-cards of the Chicago City Opera in the past two seasons has been its ballet, which is being exploited not only in opera performances but in a series of programs devoted solely to the dance. The Littlefield Ballet has in Catherine Littlefield a remarkable choreographer, whose own refinement is reflected in her entire personnel. A classical Suite with music by Johann Sebastian Bach offered an opportunity to admire the full corps de ballet in a series of tableaux vivants, enchanting to the eye as executed by these versatile terpsichoreans. Café Society, which made such an appeal when directed at its premiere by the composer, Ferde Grofé, again captured the fancy of the spectators. As a grande finale the ballet gave a charming new version of Tchaikovsky's Aurora's Wedding.

Ted Shawn Bids "Farewell"

Saying adieu to Chicago at the Studebaker Theatre, in O Libertad, an American saga in four acts, Ted Shawn and his ensemble of men dancers went through the same gymnastics and acrobatics that have endeared them these many years with those who admire that sort of evolution in the art of the dance.

Storm Bull in First Recital

Appearing at the Goodman Theatre in a benefit concert for the Mills College scholarship fund, the young pianist, Storm Bull, brought forth the same virtues and the same faults chronicled at the time of his debut as soloist with the Chicago Symphony Orchestra last season.

Helen Terry Makes Debut

A beautiful young woman answering to the name of Helen Terry made a propitious debut in song recital in Kimball Hall, under the management of Bertha Ott. Classified as a coloratura, Miss Terry exhibited a voice of rich texture, unusually large for a light soprano and capable of ascending the highest altitudes with greatest ease. Her birdlike trills and fireworks are astonishing and were it not that nervousness manifested itself at times in the production of nasal tones, she would be pronounced outstanding. As it was she captivated her audience and with further experience she should overcome that stagefright, the bugbear of many a great artist.

French Pianist Opens New Musical Arts Series

Emma Boynet, outstanding exponent of the piano music of France, gave a brilliant exhibition of piano playing at Orchestra Hall, Nov. 7, in the opening recital of the Adult Education Council's new musical arts series.

Heniot Levy's Pupils and Compositions Heard

Besides the excellent playing of a group of Heniot Levy's pupils at Kimball Hall, Nov. 4, an outstanding feature of the program was Mr. Levy's compositions, Octave Etude No. 10 and Capriccio Concertante. The latter, played for the first time, impressed by its skillful construction and melodic content and had a brilliant interpreter in Blenda Sterner. The etude is the work of an erudite musician and its many difficulties were masterfully overcome by Clyde Duncan, a musician of no mean ability. Beatrice Eppstein played the Rachmaninoff Concerto No. 3 with unusual virtuosity. Joyce Sadler proved musically and technically well equipped to perform the Chopin B minor Scherzo. Leonard Tristano, Betty Valleau and Eugenia Gentry played artistically, musi-

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***Washington Post*, 1939**
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***Chicago Tribune*, 1939**
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Elaine de Sellem Sings for Penwomen

Elaine de Sellem, mezzo soprano, sang at the Nov. 19 meeting of the Northern Illinois branch of the League of American Penwomen.

La Berge-Goodwin Studio Notes

During October Josephine Swinney, mezzo-soprano of the Chicago City Opera, sang at an opera tea at Mrs. Owen J. Lee's home, at Wicker Park Women's Club, Irving Park Women's Club, Lakeview Women's Club, Musicians Club of Women, Protestant Women's Service Club, North End Women's Club, as soloist with Ruby Spencer Lyon's Continentals at Sterling, Ill., Catholic Women's Club; University of Illinois; Toledo, O.; Joliet, Ill.; and Warren, O. Besides a heavy teaching schedule at the American Conservatory Miss Swinney has classes in Hammond, Ind., where she is soloist at First Church of Christ, Scientist.

Cathryn Caligari, dramatic soprano, was awarded first place in the Cook County finals of the Chicagoland Music Festival and second place in the festival finals. September and October engagements include appearances before the Katherine Legg Memorial House, Hinsdale; South Side Hebrew Congregation; Red Cross Auxiliary Unit, Order of Sons of Italy Lodge, Jewish Aid Society, Swedish Club of Chicago and at Hobart, Ind. Inez Strome, lyric soprano, has been appointed soloist at Cuyler Avenue Methodist Church. Lee Whitezel, bass, and Janice Mack, contralto, have been engaged as soloists at Our Lady of Sorrows Church. Miss Mack recently sang for the Kinder Heim auxiliary of St. Paul's Church and for the Little Sisters of the Poor.

Dorothy Froelich, soprano, sang for the Sigma Alpha Iota musicale at the Woman's University Club. Margaret Hanson, soprano, recently gave the MacDowell program for Sigma Alpha Iota and also for Sigma Lambda Phi. Robert Hemman, bass, has been appointed soloist for the Armour Institute Glee Club. Sada Kirschner, contralto, appeared at the Midwest Athletic Club. Mary Isabella Dempster, soprano, sang for St. Anne's Guild at Park Ridge. The Navorra Sisters were featured artists at the General Motors' show at Detroit, Mich. The LaBerge Opera Class is now studying choral parts of the Beethoven Ninth Symphony and will soon rehearse for public presentation scenes from Carmen, Rigoletto, Lakme, Lucia, Andrea Chenier and Masked Ball.

Westervelt Vocal Ensemble

Under the leadership of Louise St. John Westervelt, the Westervelt Vocal Ensemble will be heard in an interesting program of old and new songs at Chicago Conservatory's Little Theatre on Dec. 10. The group, made up of ten women's voices, will be assisted by Alice Goodfellow at the piano and Jeanette Risler, who will play two groups of piano solos.

Leo Podolsky's Activities

Leo Podolsky joined forces with Leopold Foederl, violinist, in the artist recital series of Sherwood School, playing sonatas by Dvorak and Franck and a group of piano solos with his usual impeccable musicianship and fine artistry. Wade Parks, a Podolsky student, appeared in joint recital at the school, giving evidence of the well trained, intelligent pianist.

Rudolph Reuter's Students

In his classes at the American Conservatory Rudolph Reuter brings forth each season an array of excellent talents, many of whom have become leaders in their respective spheres of teaching and playing in many parts of the country. Among his more brilliant students, three have been soloists with the Chicago Symphony and many others have played with various other noted orchestras. Mr. Reuter himself does much playing for his students and his constant concert activities keep him in first class virtuoso condition.

Women's Musical Clubs Begin Season

A program presented by the Musicians Club of Women at Curtiss Hall, Nov. 6, enlisted the services of Esther Schulz Ehrhardt, Charlene Dilling Brewer, Virginia Auyer and Ruth Klauber.

The Lake View Musical Society began its forty-fourth season with a concert at the Chicago Woman's Club, Nov. 13, the program for which was given by Lucille Lorrella, mezzo soprano; Virginia Knapp, pianist; Vesta Murray Watkins, soprano and Lucille Turner Parkhill.

(*Continued on page* 68)

Richard Czerwonky Students in Prominent Positions

CHICAGO.—Many young violinists who have received their training under the guidance of Richard Czerwonky, violinist, composer and conductor of Chicago, are now occupying prominent positions with orchestras, schools and colleges, on the radio and in the concert and recital field. Among the most outstanding holding orchestra posts are:

Verne Buck and Jan Garber, dance band leaders; Clarence Graves and Jaroslaw Pattek, Minneapolis Symphony; Harold Newton, Eddy Schulz and Isadore Zverow, Kansas City Symphony; Milton Preves and Robert Quick, Chicago Symphony; Irving Ilmer, Indianapolis Symphony; Dan Lubowski, concertmaster MGM, Los Angeles, Calif.; on the radio, Arthur Ahlman and Joe Engelhardt, Columbia Broadcasting System; Rubin Davis, National Broadcasting, Chicago; John Browning, NBC, Denver; David Hochstein, WGN, Chicago; Adam P. Lisinsky, president of the National School Orchestra Association.

The following occupy teaching positions:

Harold Bluhm, John Tarleton Agricultural College Conservatory of Music, Stephenville, Tex.; Robert Brown, Dakota Wesleyan University, Mitchell, S. D.; Harry Draper, State Teachers College, Dickinson, N. D.; Olga Eitner, University of Kansas, Lawrence; Wanda Ercha St. Teresa's College, Kansas City, Mo.; George Fenstermacher, Taylor University, Upland, Ind.; Ben Goodsell, Bethany College, Lindsborg, Kan.; Alexander Harley, Main Township High School, Des Plaines, Ill.; Doris Haskell, Louisiana Tech, Ruston; Frank Hladky, A & M College, Stillwater, Okla.; T. M. Justus, DePaul University, Chicago; Karl Kirsteiner, University of Kansas; Luella Kramer, St. Paul's School, Walla Walla, Wash.; Joe E. Maddy, University of Michigan; Herbert Preston, Hardin-Simmons University, Abilene, Tex.; Charles Richter, University of Iowa; Elmer Slama, Wisconsin Conservatory of Music, Milwaukee; Anita Stoerrs-Gaedcke, Texas School of Fine Arts, Austin; George Swigart, New Trier High School, Wilmette, Ill.; Genevieve Trant, public school, Iron Mountain, Mich.; Russell Webber, director Webber School of Violin, Kansas City, Mo.; Bernice Winchester, Knox Conservatory, Galesburg, Ill.; Burdette Wolfe, public schools, Garden City, Kan.; Paul Smith, music director with Walt Disney.

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Chicago's Orchestras Thriving

(*Continued from page* 18)

fred Wallenstein, Frank St. Leger, Erno Rapee and Izler Solomon have appeared as guest conductors—the latter now holds the position of conductor with Lillian Poenisch as associate conductor.

The Woman's Symphony Orchestra prides itself on the list of distinguished artists who have made their first symphonic appearance in Chicago with this orchestra. The list includes Alec Templeton, Gertrude Wettergren, Bidu Sayao, Corola Goya, Igor Gorin and Winifred Christie. Among other artists who have appeared are Bartlett and Robertson; Maier-Pattison, duo-pianists; the Vienna Boys Choir, Edith Mason and Mario Chamlee.

The affairs of the orchestra are directed

IZLER SOLOMON,
conductor of the Illinois Symphony Orchestra and the Women's Symphony Orchestra of Chicago.

by the Woman's Symphony Orchestral Association composed entirely of women with Mrs. James G. Shakman, as president. A group of 250 associates forms a large part of the organization. The new president devotes her entire time to the orchestra and the thirty board members are working energetically behind the scenes to establish a permanent niche for the eighty-seven girls composing the personnel of this rapidly growing symphonic body.

Chicago Business Men's Orchestra

The Chicago Business Men's Orchestra, founded by the late George Lytton in the autumn of 1921 with about eighty members, was incorporated by the State of Illinois as the Chicago Amateur Orchestra. The present name was adopted in 1923. The first conductor of this organization, Palmer Clark, demonstrated that non-professional musicians could aspire to greater heights—a full fledged symphony orchestra. Mr. Clark's successor was Clarence Evans, principal viola player in the Chicago Symphony Orchestra, who occupied the position until the close of the 1933-34 season. Since then the Business Men's Orchestra, augmented to 115 players, gives three concerts in Orchestra Hall a season, in December, February and May. Every Friday evening from the middle of September to end of May rehearsals are held and attendance at these rehearsals is voluntary but the interest is so great that an average of 100 members are present throughout the season. Virtually all walks of life are represented—chemists, tailors, postmen and physicians, school teachers and bankers, authors and commercial artists, lawyers, engineers, dentists, accountants and merchants are drawn together by this common interest. George Dasch, who succeeded Clarence Evans, has brought this orchestra to the high standing it now occupies in the musical life of the Windy City.

Noted soloists, vocalists or instrumentalists, assist the orchestra at each of its concerts. The organization receives its support through the purchase of tickets and its associate membership consisting of 150 sponsors and dues from each playing member from whom a fee of $10.00 further increases the treasury.

Oak Park-River Forest Symphony Orchestra

The Oak Park-River Forest Symphony Orchestra begins its eighth season of concerts under the leadership of Gladys Welge, on Dec. 12 at the Oak Park Club, in the Chicago suburb, Oak Park, Ill. The personnel has been enlarged to ninety-three players and has a waiting list of excellent musicians ready to fill any vacancies. Three concerts are given during the season with fine soloists assisting. On the opening date Vivian Della Chiesa will be the guest artist and Harry Swanson, baritone, at the final program, April 9. The soloist for the second concert, Feb. 13, will be chosen at a contest for pianists who are residents of the suburbs, Oak Park and River Forest. The officers of the orchestra, Dr. C. N. Pederson, president, and of the association, Walker O. Lewis, president,

Photo by Maurice Seymour

DANIEL SAIDENBERG,
conductor of the Saidenberg Symphonietta of Chicago.

support the orchestra and sponsor the dinners at the Oak Park Club which precede each concert. Conductor Gladys Welge was conductor of the Women's Symphony Orchestra last season and associate conductor of that body for eight seasons.

Peoria Symphony in 5 Concerts

PEORIA, ILL.—Originally known as the Bradley Symphony and founded in 1898 in conjunction with Bradley College, the Peoria Symphony Orchestra plans five programs this season, the first on Dec. 5 when Jean Mitchell, fifteen-year old violinist of New York, will be assisting soloist.

Harold Plowe, founder and first leader is now conductor emeritus. The ensemble embraces amateurs, students and professional musicians and is sponsored by the Amateur Musical Club for one or two concerts, the remaining revenue being received from other similar groups. Now numbering sixty musicians, its concerts are given in local high schools and in the auditoriums of neighboring communities which it visits during the course of the season. Among the composers listed for a hearing this year are Sibelius, Morton Gould, Debussy, Wagner, Mozart, Bruch and Tchaikovsky.

Fred J. Huber is president, John Glasgow treasurer and Morton Coker secretary.

Chicago Notes

(*Continued from page* 67)

violinist.

Cara Verson Lectures

Cara Verson, pianist, who specializes in modern repertory, gave a talk on Composers I Have Known at the first meeting of the Chicago Fine Arts Forum in October.

Phi Beta Activities

Alpha chapter of Phi Beta Sorority, located at Northwestern University school of music, has started a new project called the Phi Beta Workshop, to be given on the second Sunday of each month when music and speech talent will be presented to alumnae, patrons and interested public. The first of these, given Oct. 15 in the library of the Georgian Hotel, Evanston, had as soloist Marguerite Kolberg, pianist and Alice Ingersoll, reader. In the second, on Nov. 19, a musical trio consisting of Eleanor Lands, Esther Cowgill and Mary Tipton Ross, and Wilma Dykeman, reader, participated. Through the interests of Mrs. James MacMillan, patron of Phi Beta, Alpha chapter has been presented with a box at the Chicago Civic Opera House for each Friday night of the season. At this time Phi Beta girls act as hostesses for the Illinois Opera Guild.

Creative Artists Day presented by North Shore Alumnae Club of Phi Beta on Nov. 8 enlisted the services of Mary Catherine Collins, soprano, who sang original songs by Jeanne DeLamarter, Betsy Williams and Arline Ream; Myrtle Lemster-Wells, president of the North Shore Club, who read and illustrated some of her own original poems; June Whitworth, pianist, who played and sang some of her own songs, and Mrs. C. R. Whitworth, who showed some of her paintings.

North Shore Alumnae officers for 1939-40 are: president, Myrtle Wells; vice president, Hortense Robinson; corresponding secretary, Frances Cory; treasurer and recording secretary, Jessie Robinson; historian, Peggy Gessel.

The Nebraska City Musical Club presented Lulu Raben Mitchell, violinist, in recital. Mrs. Mitchell is program chairman of the Chicago Phi Beta Alumnae Club.

Pearl Appel and Ruth Alexander, of Gamma chapter, appeared in a successful two-piano recital, in Kimball Hall, Oct. 27, for the benefit of Gamma's scholarship fund.

Zarubi Elmassian, lyric soprano, a Phi Beta from Fresno, Calif., was the first singer to inaugurate the 1939-40 series of Metropolitan Opera Auditions of the Air.

Anne Theard Moses, Phi Beta from Epsilon chapter at Loyola University of the South, was guest soloist at the first concert of the New Orleans Civic Symphony Orchestra, Oct. 30, under Arthur Zach, musical director.

Ada Belle Files Heard

Ada Belle Files, contralto, who has had an unusually busy summer, entered

Herbert Preston, Hardin-Simmons University, Abilene, Tex.; Charles Richter, University of R. D.

upon an active fall season with an appearance, Oct. 4, in Chicago, for the Opera Fashion Show at the Pierre Andre Salon. On Oct. 8 she was soloist in a special "homecoming" program at First Baptist Church in Fort Scott, Kas.

Modernists Hold First Meeting

The Modernists, a group of musicians interested in modern music who meet once a month in Cara Verson's studio, devoted their first meeting, Nov. 6, to French and American songs, which were interpreted by Robert Ware and Frances Benson. Accompaniments were played by Russell Wood and Guy Webster. Cara Verson played piano compositions of Malipiero and Bax and gave a short talk on the composers.

American Conservatory Notes

Alvis Horn, from the studio of Edward Collins, has been engaged as instructor of piano at the University of Texas, Austin.

Harry Lemert, who graduated from the American Conservatory in June, is instructor in woodwind and brass instruments at the Monroe, La., Junior College.

Ruth Haroldson, who formerly was a student at the American Conservatory, has been engaged as conductor of the Los Angeles Woman's Symphony Orchestra. Miss Haroldson is a member of the faculty at Whittier College in California.

Yvonne Lowrie, piano student of Rudolph Reuter, appeared in recital in Winnetka on Sept. 25 for the benefit of the junior college of Elgin, Ill.

Freer Score Presented by Opera Guild

Eleanor Everest Freer's one-act opera, The Brownings Go To Italy, was presented at the Arts Club with a cast including Freda Draper and Richard Gordon, of the Chicago Opera; Shirley Dickinson, winner of the Chicagoland festival prize, and Vernon Gerhardt, heard in the Chicago Park concert series last summer.

Padgitt Studios Sponsors Debut Recital

Mildred Grey Heller, soprano, made an auspicious debut in Auditorium Recital Hall, singing operatic arias, French chansons, German Lied, Italian, Spanish and American songs with marked ablity and a voice of unusual power and beauty. A former member of the Prague Opera company, Mrs. Heller included on her well arranged program several Czech folk songs arranged by Stephen and Vycpalek's Prayer on the Journey of Life. Margaret McKee assisted with two groups of piano solos and shared with the singer in the cordial applause of a discerning audience.

Mathilde Ernestine Opens Beaux Arts Salon Concerts

LOS ANGELES. — Mathilde Ernestine opened her Beaux Arts Salon Concerts by presenting Pauline Carlisle, dramatic soprano; Harold P. Smyth and William Ruoff, pianists. Ada Marie Fourline was accompanist. Miss Carlisle sang the Suicido aria from Gioconda and songs of Tosti, Chausson and Poldowski as well as items of Warren, Alberti, de Golier, and Gibbs.

Mr. Smyth played Grieg's Carnival and Chopin's G minor Ballade and he and Mr. Ruoff concluded the program with a two-piano reading of Liszt's A major concerto.

The second program was devoted to excerpts from Carmen, in costume, produced by Mebane Beasley. In the cast were Polly Pruter, Robert Grandin, Barbara Reeves, Nan Ryan, Corinne Davie and Mr. Beasley who took the part of Escamillo. Arthur Carr was pianist, Iram Fecho violinist and Ivan Baker cellist of the assisting ensemble.

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Photo by Inman Co.

THE LONG BEACH WOMAN'S SYMPHONY ORCHESTRA, of Long Beach, Cal., conducted by Eva Anderson.

Hollywood to Be New Home Of Los Angeles Philharmonic

By RICHARD DRAKE SAUNDERS

HOLLYWOOD. — Drastic changes mark the season of the Philharmonic Orchestra of Los Angeles this year. The curtailed season opened November 29, and will consist of nine concert pairs. In the midst of the season, the orchestra will move from Los Angeles to Hollywood, where it will make its permanent home in future. Three guest conductors, Leopold Stokowski, Albert Coates and Bruno Walter, will function in the absence of the regular conductor, Otto Klemperer, who is now recovering from a serious illness. And reversing the customary procedure, the anticipated deficit has been underwritten before, instead of after the season.

A new and sweeping change of operation method was publicly announced in the Hollywood Bowl last summer by W. S. Rosecrans, newly-elected chairman of the executive committee of the Southern California Symphony Association, which has presented both the winter and summer concerts by the Philharmonic Orchestra since the demise of its founder and patron, William Andrews Clark, Jr. Rosecrans startled the musical public by stating bluntly that future concerts would be on a "cash and carry" plan. An intensive subscription campaign would precede the regular season, and the number of concerts to be given would depend upon the amount so raised. $92,000 were subscribed, and the season planned accordingly.

Three Guests Engaged

Bruno Walter conducts the first two concert pairs in the Philharmonic Auditorium on November 29 and December 1, and December 14 and 15, with Albert Coates conducting the third concert pair January 11 and 12. The orchestra then moves to the Pantages Theatre in Hollywood, with Leopold Stokowski leading the ensuing three pairs on January 25 and 26, February 8 and 9, and 21 and 22, while Albert Coates completes the season on March 7 and 8, and 21 and 22 and April 4 and 5. Four concerts are to be given in San Diego, two in Santa Barbara and one in Claremont, with the possibility of additional concerts in other Southern California cities. Only four soloists will be presented this season, Fritz Kreisler, Jascha Heifetz, Sergei Rachmaninoff and Josef Hofmann.

The move to Hollywood is expected to make the concerts more readily accessible to the majority of the patrons, most of whom live in Hollywood, Beverly Hills and the Wilshire district. Pantages Theatre seats 3,000 persons, slightly more than the Philharmonic Auditorium which has been the home of the orchestra since the year following its inception in 1919. The house was built as a legitimate theatre, with a roomy, modern stage and special attention to acoustics. An indoor shell, to be erected on the stage, has been loaned to the orchestra by Santa Barbara.

Due to the difficulties incident to the season, few novelties are anticipated, though programs are not available at the time of writing. No changes are anticipated in the orchestra personnel of 87 men and 3 women. Henry Svedrofsky is assistant conductor, and Bronislaw Gimpel concertmaster. Mrs. Leiland Atherton Irish, is executive vice-president of the Southern California Symphony Association and William McKelvy Martin, business manager.

Other Groups of City

An organization which has attracted international interest due to its appearance in the Heifetz picture, They Shall Have Music, is the California Junior Symphony Orchestra, founded and directed by Peter Meremblum. This full symphonic ensemble of 85 pieces is composed of young players from ten to twenty.

Much attention has been attracted in the string orchestra field by the Brodetzky Chamber Music Ensemble, which director Julian Brodetzky declares an organization of four string quartets playing simultaneously. Four concerts this season have been sponsored by Mrs. Elizabeth Sprague Coolidge, and the group will be heard in the Bach Festival.

Tucson Symphony to Offer Faculty Work

TUCSON, ARIZ.—Sponsored by the University of Arizona, the Tucson Symphony Orchestra of sixty musicians, comprising amateurs and students, under the baton of George C. Wilson, is to give two concerts this season, one this month and the other in March. Programs are presented in the auditorium of the university which seats 2,500.

The orchestra is to offer the premiere of a new suite for piano and orchestra by Andrew Buchauser, a member of the university's faculty of Fine Arts. Other scores listed are by Bach, Beethoven, Humperdinck, Bizet and Enesco. Outside assisting soloists are sometimes engaged for appearances at the ensemble's concerts.

Long Beach Woman's Unit Has Civic Backing

LONG BEACH, CAL.—The Woman's Symphony Orchestra, Eva Anderson, conductor, is said to be the only Municipal Woman's Symphony Orchestra in the world. It is entirely supported from tax funds of the City of Long Beach as a major musical activity. The orchestra which now comprises 120 young women, of professional and amateur standing, has been the training ground for more than 600 young women musicians. In the fourteen years of its history, it has never used other than women players to complete its personnel.

The season of 1939-40, comprises four formal concerts in Long Beach, eight to ten as civic events in parks and else-

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where, and four to eight in other cities. The orchestral season, which conforms to the city fiscal year, extends from July 1, to June 30. Only artists from California are engaged as soloists.

Attendance at these concerts ranges from 1,500 to 3,000, depending on time and place. The management is under the Municipal Recreation Commission.

Oakland Symphony Features Native Works

OAKLAND, CAL.—At least one American work at each concert is the record set by the Oakland Symphony Orchestra, Orley See, conductor. There has been only one exception to including an American as guest artist since the orchestra was organized in 1935.

The concerts scheduled for the 1939-40 season, are four in the regular series, given at the Oakland Auditorium Theatre, seating 1,950, and two popular concerts, called "Philharmonio," at the High School Auditorium, seating 3,000.

The orchestra, which includes eighty-five, both professional and amateur musicians, is supported by the Orchestra Association, E. W. Ehmann, president and business manager, and a Foundation purposely created to insure its permanence. The series extends from November 14 to May 8.

Stockton Group to Play Weinberger Score

STOCKTON, CAL.—Among the novelties to be given by the Stockton Symphony Orchestra now in its thirteenth season, will be the Weinberger Under the Spreading Chestnut Tree, the Respighi Toy Shop, and the Chadwick Sinfonietta.

The concerts, which take place at the Stockton High School Auditorium, seating 2,400, will consist of a regular series of six, one Young People's concert, and one ballet performance.

The orchestra, under the direction of Manlio Carlos Silva, is made up of sixty-seven professional and amateur musicians. Robert Harrison was the soloist at the opening concert, October 30. The concluding performance will be May 23.

Besides subscriptions, increased by ten per cent for 1939-40, the orchestra depends on private contributions for its support. The business management is in the hands of William Riddell.

West Virginia State College Lists Concert Series

INSTITUTE, W. VA.—The Don Cossack Chorus, under the direction of Serge Jaroff, opened the Artist Series of concerts at West Virginia State College on Oct. 8.

On Nov. 26, Zlatko Balokovic, Yugo-Slovakian violinist. was heard and on Jan. 14, William Allen ,pianist, an artist-pupil of Egon Petri, presents a recital. The Pasquier Trio, Jean, Pierre and Etienne, are scheduled for Feb. 11, in the course of their third annual tour.

Elizabeth Wysor, American contralto, is to be heard on Feb. 18 and Josef Lhevinne, pianist, gives the concluding recital on March 31. T. D. Phillips, director of music at the college, is in charge of the programs which are presented in the auditorium of the Administration Building.

Edward Bredshall in Recital for Detroit Women's Club

DETROIT, MICH.—Edward Bredshall, Detroit pianist, was soloist at the first Sunday Afternoon Musicale of the Women's City Club his program including Andante and Variations in F Minor by Haydn, Mozart's Sonata in F Major, a group of Chopin, two preludes by Rachmaninoff; the Jeux d'eau of Ravel and Ritual Fire Dance by de Falla. M. G.

Alberti Offers Opera Highlights

Highlights from the Operas, directed by Solon Alberti opened its ninth season at the Barbizon-Plaza on Nov. 19. The program was composed of scenes from the operas, Marriage of Figaro by Mozart, Verdi's Il Trovatore, Humperdinck's Hansel and Gretel, Gounod's Faust and Verdi's Rigoletto. Those taking part were: Florence Cantor, Maxine McCauley, Mary Jane Watkins, Finley Walker, Marcella Uhl, Thomas Shields, Frances Watkins, Nita Gale, Robert Haines, Homer Robnett.

NEW HOME OF THE LOS ANGELES PHILHARMONIC
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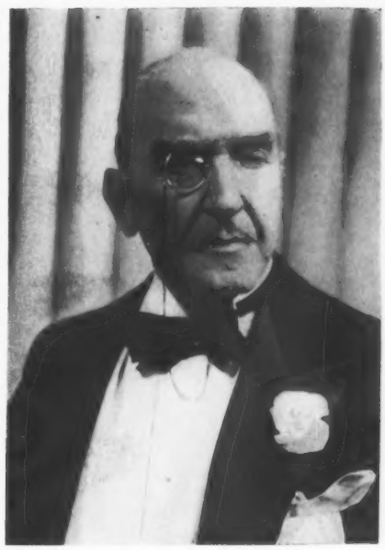

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New York Philharmonic Lists New Works

(*Continued from page* 13)

Menuhin, Erika Morini, Robert Virovai, Mishel Piastro, John Corigliano, violinists; and Helen Traubel, soprano.

In addition, soloists and chorus are required for the two major choral works planned this year: the Bach St. Matthew Passion which Mr. Stoessel will direct at the Holy Week concerts on March 20 and 21 with the Oratorio Society and for the world premiere of Moby Dick on April 11, 12 and 14 under Mr. Barbirolli's direction, with a male chorus from the Westminster Choir. Moby Dick is a dramatic cantata based on Herman Melville's novel by the New York-born composer, Bernard Herrmann.

Other novelties tentatively scheduled for the remainder of Mr. Barbirolli's tenure include a Suite by the early English composer William Byrd arranged by Jacob, Marcello's Concerto Grosso in F for Strings, another "first" by Weinberger, Christmas Night, Karl Holler's Hymn for Orchestra on Gregorian Choral Melodies, Dohnanyi's Symphonisches Minuten, the Suite L'Age d'Or by the young Soviet composer Shostakovitch, Cortachy Symphony by Antonio Lora, American composer and brother of one of the Philharmonic's second violinists, a Rumba by Caturla, a Suite of Dances called Cotillion by the Australian composer Arthur Benjamin, Putza, Symphonic Poem by the orchestra's solo viola player Zoltan Kurthy, Anis Fuleihan's Sinfonie Concertante for String Quartet and orchestra, Benjamin Britten's violin concerto in which Antonio Brosa will be soloist, another work of Arthur Bliss, a Concerto for Two Pianos in which his compatriots Bartlett and Robertson will be soloists, and Symphony No. 15 of Miaskowski.

Enesco has listed two novelties for his fortnight: Wandering by Rosolino de Maria and the symphonic poem Lilacs by Burlingame Hill.

Prokofieff may conduct three of his own works, the third symphony, the Suite Chout and the Romeo and Juliet Suite No. 1 as well as works from the pens of his countrymen.

Endowment Fund Aids

As sources of income, aside from the normal source of subscription tickets and box office single sales, the Philharmonic-Symphony Society was left an endowment fund of $500,000 in the will of Joseph Pulitzer, the income from which is used to help defray annual deficits. In the Spring of 1934 a similar amount was raised by public appeal. In addition, Radio Members of the Society contribute further sums annually. Columbia Broadcasting System also pays the Society for the privilege of broadcasting the Sunday afternoon concerts.

Subscriptions for the season 1939-40 are approximately the same as last year.

The orchestra each summer is heard in a series of concerts, including opera performances and ballet evenings at the Lewisohn Stadium. Guest conductors are engaged for these programs.

Gallo to Map Plans

(*Continued from page* 14)

the way it appears in Montana for the first time in fifteen years. The season terminates with the annual Spring engagement in New York.

In discussing the long service of the San Carlo company, Mr. Gallo said he did not believe in asking the public to "listen to music which it does not like" and for that reason presented a repertoire of familiar scores.

"Time-Tried Operas Best"

"We offer the best of the old operas in the traditional way with singers whose voices give satisfaction and whose personalities attract," he said. "From time to time I experiment a little, but always I come back to the operas which pleased the people a generation ago. I have had an opportunity to study public taste and I find that in grand opera it doesn't change with the wind as it does with the movies and the spoken drama. In the main, styles in grand opera do not alter very much."

Mr. Gallo estimated that the company has given approximately 8,500 performances to a gross audience of 18,000,000 who have paid nearly $20,000,000 into the box office. The largest audience, he said, was in 1919 when 50,000 heard Aida at Sheepshead Bay, Brooklyn, N. Y., for the benefit of earthquake sufferers in Italy. The receipts were $65,000.

The high mark in the company's history, he said, occurred in Richmond, Va., where a single week resulted in $61,000 in the box office.

Mr. Gallo pointed out that many of his singers have been with the company for several seasons since he believes that when a singer has won audience approval, he or she should be retained. In addition to a large chorus and many principals, the entourage includes a ballet of twelve dancers, frequently augmented and its own orchestra. Carlo Peroni, principal conductor, is also music director.

Buffalo Civic Opera Plans to Stage Double Bill

BUFFALO, N. Y.—For the season of 1939-40, the Buffalo Civic Opera Company has scheduled a performance of Cavalleria Rusticana and Pagliacci, in February at Shea's Theatre, seating 2,000.

The Buffalo Civic Opera Company, an organization of 200 members and twelve principal singers, was founded in 1933. Its orchestral forces are gathered from the Buffalo Symphony Orchestra. Charles Morati, general director, is the conductor. The company's maintenance is realized from subscriptions and private contributions.

Juilliard to Aid WPA Composers' Forum-Laboratory

The Juilliard School of Music and the music division of the New York Public Library have agreed to sponsor the WPA Composers' Forum-Laboratory in New York for the current season. Dr. Carleton Sprague Smith of the library and Dean Oscar Wagner of the Juilliard expressed approval of the plan. The fifth season of the Forum opened on Nov. 29 in the Lenox Galleries of the Library. A program of Roger Sessions' scores was given.

Children's Opera Group Heard With Visiting San Carlo Company

The Children's Opera Company of New York, directed by Eva Leoni, following a busy summer season, participated in the New York performances of the San Carlo Opera in the Center Theatre.

New headquarters have been taken at 32 West 58 Street, New York, and Miss Leoni is preparing for her annual production, around Christmas time, for settlement houses and other centres.

The young singers, ranging from five to fifteen years of age, recently appeared in Carnegie Hall under the auspices of the Municipal Opera Co., Inc., in selections from Mozart, Offenbach, Strauss, Arditi and others, and gave a tabloid version of Rigoletto. They also were heard over WNYC in weekly programs, including one for Bastille Day and another all-Viennese list. They also presented Sidney Jones' The Geisha recently.

J. J. VINCENT

Vincent Defers Season

Marjorie Lawrence Unavailable Until October, 1940

J. J. Vincent, general manager of the United States Capital Grand Opera Co., announces the postponement of the opera season from February to October, 1940, due to the inability of Marjorie Lawrence, principal prima donna of the company, to obtain leave of absence from the Metropolitan Opera Association in February.

Mr. Vincent had hoped to avert this delay by replacing Miss Lawrence. In addition to the Washington headquarters, the company will operate on a new basis by establishing branch offices in twenty key cities throughout the country, Mr. Vincent states.

Outside of the principals, who comprise leading names in the operatic field, Mr. Vincent intends to give more attention to American singers. To carry out this idea further, Mr. Vincent plans to establish a Laboratory Theatre in New York which wil supplement the company by training young singers for minor roles.

MARJORIE LAWRENCE

PERCY GRAINGER,
pianist-composer, autographing programs after the Matinee Concert of the Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, at which he was soloist.

Grainger Starts Season Of Birmingham Group

Whittington's Suite Is Listed Among Novelties

BIRMINGHAM, ALA.—With Percy Grainger as soloist, the Birmingham Civic Symphony Orchestra inaugurated its eighth season recently. Ten concerts will be given, the activities concluding on April 9.

Among the novelties this season is conductor Dorsey Whittington's Childen's Suite which will have its world premiere. Several Grainger items were listed including the new Green Bushes and the Merry King. Ernest Schelling's Victory Ball is listed for three performances. Other assisting soloists will appear during the course of the season.

The orchestra, of seventy-six musicians, appears in Phillips H. S. Auditorium with a seating capacity of 1,976. Among its personnel are scholarship students in the string section.

With an increase of about 200 subscribing members, the orchestra expects a record season. Memberships, donations and subscriptions provide its source of revenue.

In April an all-Russian program is contemplated. That month also the orchestra will be assisted by the Birmingham Music Club chorus of which Raymond Anderson is director. In February the young artist winner in the all-State competition will be the soloist.

André Burdino Well Liked in a Fine 'Louise'

André Burdino, the French tenor whom the war threatened to keep from participation in Chicago's 1939 opera season, arrived safely, tho late, and made his first appearance last night at the Civic Opera house.

His role was Julien in Charpentier's "Louise." Immediately he strengthened the impression of sunniness and natural elegance which he has made in former seasons. A resonant, flexible voice, and a stage manner which is finely theatrical without a hint of cheapness helped to glorify a performance which undoubtedly will stand as one of the opera company's best 1939 achievements.

—Edward Barry, Chicago Tribune, Nov. 14, 1939

—O—

The second and last performance of Charpentier's "Louise," with Grace Moore in the title role and André Burdino making his re-entry as Julien, jammed the Civic Opera House to its doors last evening. The elegance of the Paris Opera Comique was again very much in evidence as Mons. Burdino poured out clarion-like tones into the ear of his beloved midinette, whom he courted with fiery eloquence in song and gesture.

—Rene Devries, Chicago Herald-American, Nov. 14, 1939

—O—

André Burdino made his first appearance of the season as Julien. He is well schooled and completely routined as an artist and quite at home in the assignment.

—Eugene Stinson, Chicago Daily News, Nov. 14, 1939

—O—

Add.: Congress Hotel, Chicago, Ill.

10 Per Cent Increase In Norfolk Supporters

6 Concerts Programmed for Orchestra of 65 Musicians

NORFOLK, VA.—A ten per cent increase in subscriptions over last year's figures is reported by the Norfolk Symphony Orchestra, Henry Cowles Whitehead, conductor. Founded in 1921, the ensemble of sixty-five gives five regular concerts and one for young people in the Municipal Auditorium which has accommodations for 2,000.

The season opened on Oct. 30 and will continue until May 20 with outside soloists appearing at concerts. The personnel includes some amateur and student players and is supported by subscriptions and private contributions.

Bodanya Ends Tour

Natalie Bodanya, soprano of the Metropolitan Opera, sang in Kirksville, Mo., on Nov. 8, one of the concluding engagements of a two-month tour prior to rejoining the Metropolitan.

Charlotte Boerner Sings with Chicago Opera

Charlotte Boerner sang at the Philharmonic Auditorium in Los Angeles, Calif., on November 30, following which she went to Chicago for appearances with the Chicago Opera.

Artists' Series Backs Atlanta Philharmonic

Orchestra Plans New System of Subscriptions Next Year

ATLANTA, GA.—The Philharmonic Symphony Orchestra of Atlanta, maintained by the Atlanta Philharmonic Society, an influential concert-giving group of this Georgia city, has both professional and student musicians among the approximately sixty players in its ranks. Georg F. Lindner is the conductor, and C. L. Fox., business manager.

Supported until this season by the All Star Concert Series, the orchestra in 1940-41, according to present plans, will undertake a new system of financing through subscriptions and the sale of concert tickets.

The group announced two programs this winter. The first took place Nov. 29, when Joseph Knitzer, violinist, was the visiting artist engaged. Mrs. William Elsas, pianist, will appear at the second in May. These events are given in the Atlanta Woman's Club Auditorium, seating 750. The orchestra was founded in October, 1932, and also sponsors and includes in its personnel the local WPA ensemble.

The orchestra is but one of the manifold activities of the Philharmonic Society.

Chattanooga's Season To Include Novelties

"Standing Room Only" Sign Expected for Symphony

CHATTANOOGA, TENN.—Albert Stoessel's arrangement of Purcell's trumpet voluntary and Holst's Somerset Rhapsody are among the novelties to be given this season, its fifth, by the Chattanooga Symphony Orchestra of sixty-five musicians. Another is Straussiana, a sequence of Strauss waltz motifs for piano and orchestra.

With the attendance last season of 1,300, "standing room only" is expected to be the rule this year at the four concerts planned by Arthur Plettner, conductor, who is Juilliard Professor of Music at the University of Chattanooga. The ensemble, which includes fifty professional musicians, also has about fifteen music and university students in its personnel. With the exception of a children's concert at Central H. S., seating 1,700, the concerts are given in the Chattanooga City H. S. Music Hall with a capacity of 1,400.

The orchestra is supported by patrons, contributors and season subscribers and also engages assisting soloists. It is conducted by the Chattanooga Symphony Association of which Adolph S. Ochs is president. The season, now under way, concludes on April 15, 1940.

Charlotte Orchestra Plays for Ballet Caravan Productions

CHARLOTTE, N. C.—The Charlotte Symphony Orchestra opened its ninth season recently when it supplied the accompaniments to the Ballet Caravan's performances of a Bach Air and Variations and Virgil Thomson's Filling Station.

Private contributions and season memberships defray the costs of the Charlotte Symphony Orchestra, which usually plays in the local Armory, a large building holding 3,000. The season began Oct. 20 and ends on May 18, with five concerts on the schedule. The conductor is Guillermo S. de Roxlo.

The fifty-five players of the ensemble include some amateurs and students. A 20 per cent increase has been reported in the attendance for the present season. J. Spencer Bell manages the group.

"Like the One and Only Kreisler, This Young Man Has No Affectations, Makes No Work of His Playing—He Just Plays."

Fairfield News, Nov. 4, 1938

"STEPHAN HERO *is a short, dark and handsome young man with a breezy dressing room manner and an abrupt and determined style of playing. Unlike some of the more highly touted virtuosos, Hero radiates a definite personality in his music and mannerisms."—Cleveland Plain Dealer, July 15, 1939*

"STEPHAN HERO *showed himself a capable young artist with a virtuosic flair in his playing of the Bruch G minor Concerto at last night's "pop" concert. As he grew familiar with the acoustics and the amplifying system a full vibrant tone revealed itself in the slower passages and he played the more stirring parts with a sparkle and unsuspected fire."—Cleveland Evening News, July 15, 1939*

Recent Orchestral Appearances

New York Philharmonic at Stadium
Philadelphia Orchestra at Robin Hood Dell, 2 appearances
Reading (Pa.) Orchestra
National Orchestra Washington, D. C., at Watergate
Rochester Civic Orchestra, 2 appearances
Chicago Orchestra
Baltimore Symphony
Decatur (Ill.) Orchestra
Montreal Symphony
National Orchestral Association at Carnegie Hall
Rochester Philharmonic at White Plains
Toronto Promenade Symphony
Sioux City (Iowa) Orchestra
Cleveland Orchestra at Public Auditorium

SOUTH AMERICA 1940

Baldwin Piano

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PITTSBURGH

(Continued from page 48)

Lately, a new opera project is in process of formation, the Pittsburgh Opera Society, the moving spirits of which are a group of musicians, artists and music lovers. Their aim is to offer professional singers opportunity to study all phases of opera; to give an outlet for creative ability in designing sets, costumes and administering problems connected with opera production; and to offer music lovers a chance of enjoying opera given in a professional manner. Anthony Caputo is musical director, and Robert Gill, dramatic director. Offenbach's Tales of Hoffmann will be produced early in 1940.

The Pittsburgh Savoyards is another new stage organization here. Harvey B. Gaul is music director of the enterprise and George Rowland director of production.

The Savoyards opened their season with The Mikado on Oct. 10-11. The Yeomen of the Guard is listed for Feb. 13-14, and the Gondoliers for May 14-15. The place of performance is the Twentieth Century Club. Separate ventures planned by the directors of the company to employ the talents of the group include Cavalleria Rusticana, Pagliacci, La Boheme, and Hänsel and Gretel, the latter work intended for a holiday feature.

A.G.O. Installs Lefebvre

Channing Lefebvre was inaugurated as warden at a recent dinner-meeting of the Guild of Organists, New York Chapter.

Photo by Lawrence H. Miller

FRENCH HORN SECTION
of the Carnegie Tech Symphony Orchestra, Pittsburgh, Pa.

Ada Belle Files Sings in Kansas City

Ada Belle Files, contralto, gave two costume recitals in Kansas City recently, one on Nov. 5 for the national convention of the Zonta International, an international organization of executive women, and another on Nov. 19 for the Cooperative Club's state convention.

Milton is Smallest Town To Support Symphony

Pennsylvania Residents Unite for Concerts Under Bugbee

MILTON, PA.—The town of Milton, population 9,000, is perhaps the smallest community in the United States that supports a symphony orchestra with a regular series of yearly concerts. The Milton Symphony Orchestra, which is in its twenty-first season, was founded in 1919 under its present director, E. Hart Bugbee. It is entirely maintained by subscription. Dr. George C. Davis is the business manager.

The personnel of the orchestra, sixty in number, professional and amateur, are drawn from the surrounding towns and cities of Central Pennsylvania, notably Williamsport and Sunbury. Some come as far as thirty-five miles to attend the weekly rehearsals.

The concerts which are given at the High School Auditorium, seating 1,000, will be a series of three and run from Dec. 5 to April 30.

Ellen Ballon Resumes Concertizing After 3-Year Absence

Ellen Ballon, Canadian pianist, who fell in front of her London studio more than three years ago and broke her leg and pedal foot, necessitating her retirement from concert activities, returned last month from that city and on Nov. 28 appeared as soloist with Les Concerts Symphoniques in Montreal under the baton of Sir Ernest MacMillan. She plans a concert tour of Canada and the United States.

During her illness, Miss Ballon continued to practise on a soundless keyboard placed on her bed as a tray. She had previously appeared in recital and with orchestras in England, Austria, Holland, Sweden, Denmark and other cities in the British Isles, Canada and this country.

E. HART BUGBEE,
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N. Y. Orchestral Events Hold Variety

(Continued from page 44)

showed an unusually vibrant and full tone in *cantilena* passages. Perhaps most remarkable of all was the bell-like quality with which he occasionally endowed harmonics. Estimate of his interpretative powers must await an appearance in music calling for deeper emotional expression. The soloist had an unusual number of recalls.

The concert opened with a somewhat dramatic evocation of Foote's sincere and finely tasteful suite, and closed with a mellow-toned performance of the Brahms work, though one might have taken exception to the unduly jaunty and whirlwind treatment of the final movement.

Stokowski Leads Philadelphians

Philadelphia Orchestra, Leopold Stokowski conducting, Carnegie Hall, Nov. 21, Program:

Overture in D minor, Handel-Stokowski; symphony in G minor, Mozart; Passacaglia in C minor, Bach-Stokowski; Three Nocturnes, Debussy; Pictures at an Exposition, Moussorgsky-Stokowski.

Leopold Stokowski came to Carnegie Hall with his group from Philadelphia for their second concert of the New York series, and played Handel's overture in D minor, Mozart's symphony in G minor, Bach's C minor Passacaglia, Debussy's three Nocturnes and Moussorgsky's Pictures at an Exposition. In Debussy's Sirènes (third of the Nocturnes) the wordless chorus measures were exceedingly well sung by members of the Glee Club of the University of Pennsylvania.

Restless Stokowski, who seems never satisfied to go on altogether in the ordinary dignified routine of a major symphonic leader, functioned on this evening not only with the baton, and as the arranger and transcriber of the Handel, Bach and Moussorgsky numbers, but also angled for additional notice by changing the seating of his orchestra in innovational manner. The strings and harps found themselves at the rear of the stage, and the brasses, woodwinds and percussion in front. The reason for the reversed positions, as announced to the press in advance by Stokowski, was that the back wall reflects the larger volume of tone, and therefore is needed by the strings, while the other instruments require no such aid. Of course the patrons of the concert had read the publicity buildups, and were childishly curious to see how the revolutionary move would work out.

As a bald matter of fact, it did not work out well enough to warrant all the pother. In a few spots the changed order contributed a mild "effect," but mostly the result was negligible, and sometimes disturbing, as when subordinate episodes sounded like principal statements.

As for the playing of the Philadelphians, they revealed their usual technical finish, musicianship, and suave lyricism, except where the new positions occasioned some overloud brass voicing and some needless prominence of the woodwinds.

Stokowski's transcription of the Moussorgsky piano score was made, so he points out, because he felt that the music required more typical "Russianism" than had been given it in other orchestral versions. There are several striking bits of color and atmosphere in the Stokowski essay, but on the whole it lacks the facility and masterful cleverness of the one by Ravel.

The audience was most applausive after the lovely performance of Mozart's Symphony and the massive climaxing of the Bach music.

Schelling Begins Series for Young People

"Uncle Ernest" Schelling was vociferously welcomed on Saturday morning, Nov. 18, when he opened the seventeenth season of the Concerts for Young People of the Philharmonic- Symphony Society in Carnegie Hall. Mr. Schelling appeared refreshed from his recent vacation and launched immediately into a discussion of form, again illustrating his interesting dissertations by slides. Lulli's overture to M. de Pourceaugnac, was followed by the young audience (including some oldsters) singing America and then came two traditional French dances arranged by John Blackwood McEwen. The varied list presented for the first-time audience, all discussed and introduced by "Uncle Ernest," also contained Byrd's The Carman's Whistle; three short items, all interesting of Caroso-Respighi and then Robert McBride's fugato on a theme usually identified with drum and fife corps. The skill in instrumentation of the American composer interested the young listeners who hearkened to the theme passed throughout the various sections. Since a symphony would take too long, "Uncle Ernest" said, he played only the first movement of Mozart's Jupiter after discussing this composer. Another movement will be offered at the second concert on Dec. 23.

Toscanini Continues NBC Beethoven Cycle

Continuing his Beethoven series with the NBC Orchestra in its broadcasts from Radio City, Toscanini on Nov. 11 presented the Coriolanus Overture, and the symphonies Nos. 5 and 6.

The Pastorale came first, in the version made famous by the Italian master of the baton. The writer of these lines does not rank the sixth symphony with the third, fifth and ninth, but when Toscanini infuses it with his authority and enchantments, the work seems to take on an eloquence and significance not in such evidence when other directors lead it. The performance was altogether redolent and endearing, particularly the second and third movements.

No need to dilate on the Toscanini revealment of the Fifth. It started with a bit more of restlessness than is his wont, but he soon had the music under complete control, and thereafter the delights cumulated, and ended with a towering proclamation of the final movement.

Opening the concert was the Coriolanus, dramatically done, with exquisite voicing of the lyrical passages by the strings of the surpassing orchestra. Tumultuous applause followed each composition. During the intermission, Samuel Chotzinoff gave his usual explanatory talk over the radio.

Rare Septet Produced

Continuing his Beethoven series at the NBC studio in Radio City Music Hall, Toscanini programmed the Egmont Overture, seventh symphony, and the septet, opus 29, on Nov. 18.

The performances touched top degrees in interpretation and execution, with the baton wizard at his consistent best. He made the music alive and the orchestra a gorgeous instrument of tone and virtuosity.

Chief interest so far as the compositions were concerned, centered in the septet, all too rarely heard nowadays. Toscanini amplified the strings of the original score, but retained the rest of the instrumentation as Beethoven wrote it. The work is melodious, fluent and spirited, and the players achieved fetching *élan* and radiance. This revival was a gesture as timely as it was refreshing.

L. L.

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Seattle Orchestra In Seasonal Debut

Sokoloff Presents Native Work—Don Cossacks, Menuhin and Byrd Elliot Appear

SEATTLE, WASH.—The opening of another colorful season for the Seattle Symphony Orchestra—the second under the baton of Nikolai Sokoloff—took place Nov. 13. The response of the audience to Dr. Sokoloff's interpretation of the C Minor Symphony by Brahms left no doubt as to its approval. Particularly outstanding was the second movement of this work. A spirited reading of the Overture to Euryanthe by Weber opened the program. By way of novelty, Schelling's A Victory Ball was given. One is impressed that the work has greater merit than that of a mere novelty. The Prelude to Die Meistersinger concluded the evening, after which there were many recalls to express appreciation of the able conductor.

The first of the series of Young People's Concerts was presented the following day to a house packed even to the eaves. Judging from the response of these youngsters, the future symphony audiences are going to understand symphonic literature and be far more exacting than their elders. Dr. Sokoloff, in his love for children, has a way of talking to them which stirs them deeply and arouses keen enthusiasm.

Recital Series Opens

Cecilia Augsperger Schultz, leading Northwest impresario, is presenting four distinct series of concerts, in addition to occasional "extras" at the Moore Theatre. Violinists, especially, have had a large share during the past month, with the presentation of Yehudi Menuhin, followed by Rubinoff (with the two-pianists Fray and Braggiotti) and then a recital by Byrd Elliot. Her home being Seattle, it is small wonder that Miss Elliot attracted a large audience, which expressed appreciation of her talents. Outstanding in her offerings was the Dohnanyi Concerto, which was interpreted brilliantly, with the capable support of Helen Louise Oles at the piano.

The Don Cossacks, under the direction of Nicholas Kostrukoff, gave an inspiring concert. Flawless ensemble, coupled with almost unbelievable range of color and dynamics made this program one long to be remembered.

Duo-pianists Helen Louise Oles and John Hopper were heard for the third consecutive season at the Washington Athletic Club, Nov. 15. By request, the second Suite of Rachmaninoff was given as the main work of the concert. Assisting on the program was a newcomer to Seattle, Fritz Neumann, violinist from Prague, who played with pleasing ease and vitality. Mr. Neumann has joined the faculty of the Cornish School.

J. H.

Pons and Tibbett Usher In Seattle's Music Year

Local Artists Chosen to Aid—Orchestra Prepares Series

SEATTLE, WASH.—Lily Pons, coloratura soprano officially opened what promises to be one of the most active seasons in music history in this city. Although Lawrence Tibbett had appeared here a few days earlier—and will sing again in Seattle shortly—his program was for the national convention of bankers, and was therefore not open to the general public.

It was pleasing to note that Mr. Tibbett chose a Seattle musician, Arville Belstad, for his accompanist at this concert. Miss Pons, likewise, chose Frank Horsfall, flutist of the Seattle Symphony Orchestra, as her assisting artist in her Northwest and Pacific Coast tour.

First place (and rightly so) in the hearts of the local musical public goes to the Seattle Symphony Orchestra, whose season under Nikolai Sokoloff will open Nov. 13. An extended tour of the Northwest has been announced as an "extra" to the activities of this group, while there will be 6 young people's concerts in addition to the regular subscription series announced.

The Seattle Clef Club, one of the oldest music organizations in the city, has resumed its meetings for the season. The club, whose membership is restricted to male members of the profession, has an unusual record of achievement.

Bruno Mailer, violinist and member of the Seattle Symphony, presented a large group of his students in two concerts this month, assisted by piano pupils of Ethel Poole Morck.

Gina Palermo, soprano, and Hilda Deighton, contralto, formerly of Seattle, but now of New York, have been appearing in numerous concerts in the Northwest during the summer and early fall. John Hopper, Seattle pianist, was their accompanist.

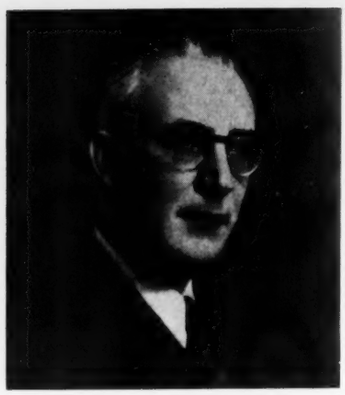
Despite the resignation and departure for Los Angeles of Nellie C. Cornish, its founder and director since 1917, the Cornish School announces the continuation of its activities in all departments. New faculty members have been engaged, and the enrollment is large.

J. H.

Sokoloff Announces Schedule

SEATTLE, WASH.—The Seattle Symphony Orchestra announces an exceptionally fine season of unusual musical works and outstanding soloists. Dr. Nikolai Sokoloff, its conductor, returns for his second season's engagement. The new policy of combining several series into one regular subscription series proved so popular last season that it will again be in effect this year, according to Ruth Allen McCreery, manager of the orchestra. Eight concerts have been planned. The gala opening program was on November 13 at the Music Hall Theatre.

Jussi Bjoerling, eminent young Swedish tenor, who was sponsored in a gala concert by the orchestra last season as a special attraction, has been engaged this year as the first artist appearing on the regular series. He will sing a group of operatic arias and in addition the solo role in Liszt's Faust Symphony.



DR. NIKOLAI SOKOLOFF,
conductor, The Seattle Symphony Orchestra (Above)

Notable Series Planned

Two holiday concertst will include a performance of Cesar Franck's Symphonic Variations for piano and orchestra, interpreted by E. Robert Schmitz, French pianist, who appears December 11. Schmitz will also play the piano solo in Vincent d'Indy's symphony for orchestra and piano on this all-French program. Efrem Zimbalist, who has not appeared in Seattle for a number of years, will play by special request the Brahms concerto for violin on December 18.

The new year brings a rich fare of musical entertainment, climaxed by a four-day engagement of the Ballet Russe de Monte Carlo. January 8 is a symphonic program, and on February 5, Dr. Sokoloff will again by request present the works of Tchaikovsky and Wagner. The season closes February 12 with Walter Gieseking performing the Rachmaninoff Concerto No. 3, in D minor.

In keeping with his policy of endorsing and supporting compositions of American composers, Dr. Sokoloff, who this spring received the Henry Hadley Award in this regard, has included a number of interesting works. These are Ernest Schelling's Victory Ball, John Powell's Natchez-on-the-Hill, Henry Hadley's overture, In Bohemia, and the Randall Thompson Symphony No. 2.

Financial Set-up

The Seattle Symphony faces the season of 1939-1940 in excellent financial condition, having last year absorbed all past deficts. In February of this year a highly successful city-wide campaign for funds was held, which resulted in sufficient financial support to meet budget requirements. No endowment fund has been yet set aside, each year's needs being met as they arise. The Music Hall Theatre, which seats 2,300, is now the permanent home of the orchestra. Season subscriptions will average seventy-five per cent of the total capacity, and practically all concerts will reach capacity attendance.

Three out-of-town concerts will be included in the season's schedule: Bellingham and Olympia, both sponsored by the Civic Concert Series in those cities, and Victoria, B. C., under auspices of Hilker Enterprises, Ltd. Three Pacific Coast radio broadcasts will be given on the Standard Symphony Hour.

Young People's Events Increased

An increase of concerts for young people has been announced, due to the popularity of Dr. Sokoloff's efforts in this direction last year. Many hundreds of school children were turned away last season, and two extra concerts have been allotted on this series. The six concerts will be divided into three series of two each, one for high school, one for junior high school and one for elementary grades. These events will be held Tuesday afternoons at the Music Hall Theatre, and special permission of dismissal from classes has been granted by school authorities. Tickets averaging eighteen cents each are distributed through the schools.

Portland, Ore., Extends Welcome to Opera Stars

Pons and Tibbett Offer Opening Recitals of Autumn Season

PORTLAND, ORE.—Lily Pons and Lawrence Tibbett, after a fashion "working their way" to the San Francisco Opera, were the principal attractions of the early 1939-40 musical season.

Moreover, to make the connection with the San Francisco Opera season even more apparent, both artists sang their principal arias from Rigoletto, the opera in which they were billed to appear together. Both Pons and Tibbett were presented by the Ellison-White Bureau.

Miss Pons' Debussy group, the antithesis of coloratura display, was as notably fine as anything on the program. She was accompanied by the magnificently capable Frank La Forge. Frank Horsfall supplied the flute obbligatos.

Tibbett's concert was a typical but none the less remarkable exhibition of really prodigious vocal and dramatic gifts. He was accompanied by Stewart Wille.

The local chamber music season got under way recently when the Budapest String Quartet opened the Reed College series. The concert, first of a series of six, was given in the Neighbors of Woodcraft auditorium.

D. P.

Hear Mexican Program

The National Opera Club, Baroness von Klenner, founder-president, musicale at the Waldorf-Astoria Hotel, New York, presented Senorita Magana, Elizabeth Francis, Elena Romay, Margaret Severn, Alphonse Romero, Armando Iturbe and Martin Wertheim, in a program devoted to music and dances of Mexico.

Paul Wittgenstein Tells of Franz Schmidt, Who Dedicated Major Works to Him

One of the most remarkable musical accomplishments of our time is unquestionably that of Paul Wittgenstein, the Austrian pianist who, already a celebrated artist, had the misfortune to lose his right arm in the World War. Creating a technique of the left hand alone, he placed himself again in a foremost position as a concert artist.

In recent years Mr. Wittgenstein has been heard frequently in America, with orchestra, chamber music ensembles, in solos, in a repertoire chiefly contributed by famous composers of our time, such as Maurice Ravel, Richard Strauss, Franz Schmidt, Erich Korngold, and others less well-known, such as Serge BBortkiewicz, Hans Gál, Walter Bricht. To these he has added his own arrangements and transcriptions, and those by Moriz Rosenthal, Leopold Godowsky, and others.

Of the large works for piano and orchestra, and chamber ensemble the name of Franz Schmidt, a composer almost unknown to us in America, stands beside those of Ravel, Strauss and Korngold. Therefore, in an interview with the pianist regarding the literature he plays, this composer, quite naturally, came first under discussion with the question: "Who is Franz Schmidt?"

"The greatest Austrian composer of the last twenty years," Mr. Wittgenstein said promptly. "Unhappily he died last spring, after many years of illness, at the age of about sixty. Born near Vienna, he was formerly a 'cellist in the Vienna Philharmonic. He was at the same time a pianist who, while not a virtuoso, was remarkable when inspired. In addition, as an organist of remarkable

PAUL WITTGENSTEIN

attainments, he was one of the few who could play the difficult works he wrote for that instrument. In veneration an organ was built for him by an organ-maker and presented as a gift, so that he might have an instrument of his own.

Four Major Works

"I would say that Franz Schmidt, himself a pupil of Bruckner, was one of the last flowers of the classicist school, but one with his own definite musical flavor. Among his most remarkable works are four symphonies,—of which the second is the most celebrated,—two string quartets, and an oratorio on words from the Apocalypse, which was performed in Vienna about a year before his death. The works he wrote for me are major compositions: one, a set of Variations on a theme from a violin sonata in F major by Beethoven; a concerto, and three quintets of which the first is for piano and strings, the second and third for piano, strings, and clarinet.

"Personally, modest as well as charming, he was for many years head of the Vienna Academy where he taught composition. In his later years his health was so poor that he taught very little and was not allowed to play the piano much. But I remember well visiting him some years ago at Berchtolsdorf where, by the way Gluck also had lived, and playing duets with him. On this occasion I remarked that one would take a very long journey indeed to have the experience of playing duets with such a wonderful pianistic partner.

"It makes me proud to say that the dead master,—for such he was to be considered, and shall, I hope, in time, be so thought of in other countries,—said very kind things about my playing; and while I am too vain not to mention this fact, I am too modest, also, to quote him.

"The Variations for piano and orchestra I performed for the first time in Vienna, with Schmidt conducting. Then under various conductors in Germany, Russia, Norway, Holland, Czechoslovakia, Yugoslavia, Poland, and at a Salzburg Festival under Artur Rodzinski.

"The first and second quintets I played abroad with the Wendling and the Czech quartets, among others; the second here, at Town Hall, on my first American concert visit of a few years ago. Outside of this quintet, I have not played his music in this country. The Ravel concerto has been of chief interest and this I have performed with the Detroit, Boston, Cincinnati, Minneapolis, Montreal and other orchestras.

"When I was in Switzerland last year, Franz Schmidt sent me a few months before his death, and when he was already very ill, a Toccata for the left hand alone, saying that as he knew I had left Austria with a heavy heart he was sending this MS. along as a token of friendship. Too ill to send the message which would convey the full story of its composition, it was transmitted to his wife, and which I never learned as I did not return to Austria.

"Two ardent admirers and pupils of Franz Schmidt, now in America, are Robert Scholz, of the Austrian piano-team, who is teaching, playing, and composing here, and Walter Bricht, himself a gifted composer, now dean of the piano faculty at Charleston, West Virginia.

"Of the other music written for me, one is generally acquainted with the Ravel concerto for left hand alone, the Richard Strauss Parergon on the Sinfonia Domestica, and the Korngold concerto. But few people know that Richard Strauss wrote, for me, about ten years ago, the 'Panathenäenzug' for piano and orchestra. Calling my manager to him, at a time I was on tour, Strauss told him that he knew I was not entirely satisfied with the pianistic opportunities of the first work he had written for me, and that he had an idea for a set of variations on a bass,—a passacaglia—which would be wider in range and more brilliant. This I later performed under Bruno Walter. It has not yet, however, been heard in America." K. H.

Huapala Explains Role of the Hawaiian Dance

The grass skirt, which so often is used as the mark of "authenticity" by Hawaiian dancers was not introduced until 1883, but the culture of the islands goes back to the fourteenth century according to Huapala, exponent and apostle of the dance and music of that land.

HUAPALA

Folk legends were the basis of all moral and legal codes, and until missionaries arrived there was no written language, she pointed out. After many years of research in the islands, studying with native teachers, Huapala brought back to the United States not only the dances but some of the primitive music and instruments and presents them in concert with her group of musicians and dancers.

Huapala stated that since the commercial popularization of the islands "many vulgar and unauthentic versions of Hawaiian music and dance" have been given in this country. From her years of living with the native families, she learned the "pure version of the hulas" which are "expressions of a folk art as important to America as the folk art of the Indians."

Although the origins of Hawaiian dance, she said, are shrouded in the mysteries of antiquity, its beauty, variety and gay spirit are extant in the islands. Following her apprenticeship in Hawaii, during which she was given the name she uses in her concert work and which means "sweetheart," Huapala gave a command performance for Princess Kalanianaole of Honolulu and then started on her chosen task of revealing these dances to audiences.

The authentic hulas, according to Huapala, date from the eleventh century. When she returned to America from Hawaii, she brought with her a large collection of costumes, tapa cloth, holoku gowns and feather cloaks as well as numerous musical instruments, including gourds, stone castanets and drums, slightly different from the steel guitars heard in many orchestras today and styled Hawaiian instruments.

Huapala's programs range in historical sequence from the ancient religious ceremonial hulas to the contemporary ones. Her audiences have included college clubs and students as well as those of the concert hall.

Modern Scores Figure in Schedule of Dayton Philharmonic

DAYTON, O.—Prokofieff's Lieutenant Kijé suite and Honegger's King David are among the novelties listed for this season, its seventh, by the Dayton Philharmonic Orchestra, of which Paul Katz is conductor. Seven concerts are announced, the season concluding on March 7.

The orchestra of fifty-two musicians under Dr. Katz' direction is supported by private contributions, and no amateurs or students are among the personnel. Outside soloists appear with the ensemble, whose concerts are given in the Victory Theatre with a capacity of about 1,400.

Ella Flesch in U. S.

Now in the United States preparing for an operatic tour in South America, Ella Flesch, niece of the violinist Carl Flesch, has had extensive operatic experience abroad. Miss Flesch, a dramatic soprano, was born in Budapest. Her operatic debut was made with the Vienna Opera. Later she sang with the Munich Opera and then spent the next few years singing in Leipsic, Dresden and Frenkfurt. Six years later she rejoined the Vienna Opera in leading roles. Miss Flesch has sung with the Concertgebouw in Amsterdam, the Philharmonic in Brussels, Antwerp and Paris, with the Swiss opera houses, in Prague and made an operatic tour of Egypt. She has sung with Bruno Walter, Fritz Busch, Bernardino Molinari, Georg Szell, Felix Weingartner and other eminent conductors. Her repertoire includes Aida, Il Trovatore, Un Ballo in Maschera, Tosca, Andrea Chenier, Cavalleria Rusticana, Flying Dutchman, Die Walküre, Lohengrin, Tannhäuser and Salomé and Rosenkavalier.

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ELLA FLESCH,
dramatic soprano as Salomé.

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Denver Supports 3 Active Groups

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DENVER, COLO.—Denver's three orchestral organizations—the Civic Symphony, half professional and half amateur in makeup; the Symphony Orchestra, wholly professional; and the Junior Symphony—again are entering upon an active season. Sponsored by the Civic Symphony Society, Mrs. George E. Cranmer, president, all the groups are conducted by Horace E. Tureman and are under the management of Helen Black.

The season was launched on Oct. 22 and extends to April 19. The Civic Symphony of 100 players, founded in 1921, will give five Sunday afternoon concerts. The Symphony Orchestra, dating from 1934 and with a membership of 75, appears in five evening events.

The Municipal Auditorium, with a seating capacity of 5,000, offers a huge auditorium in which to give these concerts. The local musical public is growing also, as revealed by subscription and ticket sales. The orchestra is supported entirely by these means and by memberships.

Noted artists will appear this season with both organizations. The schedule for the Symphony Orchestra was opened on Nov. 10, when Igor Gorin, baritone, was the soloist. Others to appear are: Jan. 12, Leide-Tedesco, conductor and composer; Feb. 28, Alec Templeton, pianist; March 15, Mischa Elman, violinist; April 19, Fritz Mahler, guest conductor, and Suzanne Sten, mezzo-soprano.

The Civic Orchestra on Oct. 22 presented Anne O'Neill, soprano of this city, and on Nov. 26, Eugene Gash, young Negro pianist, also of Denver. Joseph Knitzer, violinist, will appear on Jan. 21. An all-orchestral program will feature a well-known symphony on Feb. 25. Rosina Lhevinne, pianist, is the final soloist of the year on March 31.

In an extra concert, on a date to be announced later, the Symphony Orchestra, the Lamont Singers and soloists will present Bach's B minor Mass.

HORACE E. TUREMAN,
conductor of Denver's three symphonic units.

The eighteenth season of the Denver Civic Symphony Orchestra opened auspiciously with Brahms' symphony No. 3 in F major. Conductor Horace Tureman had his forces well in hand. If they did not always do full justice to his intentions, it can be ascribed to the newness of the season. A novelty for Denver, a suite from Hary Janos by Kodaly, brought the concert to a close. Charming Anne O'Neil, well known on account of her excellent work in many local opera and concert appearances, was the assisting soloist and gave an excellent account of herself in the aria, Ritorna Vincitor from Verdi's Aida. Enthusiastically recalled, she added Maria's Cradle Song by Reger.

Pro Musica is to be highly recommended for presenting the Budapest string quartet at the Broadway Theatre recently. In quartets by Haydn, Debussy and Brahms a veritable feast was vouchsafed the large audience. The new auditorium is better adapted to the offerings of Pro Musica than the former one.

G. S.

Tacoma Philharmonic Starts Sixth Season

Mozart Requiem Among Special Events Planned for Ensemble

TACOMA, WASH.—The Tacoma Philharmonic Orchestra has opened its sixth concert season under Eugene Linden, conductor and founder. Soloists scheduled to appear include Robert Crawford, baritone; Mrs. William Monroe, Tacoma soprano; and George Johnson, concertmaster of the orchestra.

There will be four concerts. The orchestra personnel numbers sixty. Remaining concerts will be on Dec. 8, Jan. 12 and Feb. 7. At the latter the Pacific Lutheran College Choir of the West assists in Mozart's Requiem.

Walla Walla Up 100%

WALLA WALLA, WASH.—An increase of 100 per cent in subscriptions for the current season is reported by the Walla Walla Symphony Orchestra of forty-five musicians under the baton of Walter Wren. The season of three concerts opens on December 1 and continues until March 1, all concerts being in the local high school auditorium which has a seating capacity of 1,000. No outside soloists are engaged by the ensemble which is privately supported.

Spokane Group Active

SPOKANE, WASH.—The Civic Symphony Orchestra, Arthur Uhe, conductor, gave its first concert in 1936. For the season of 1939-40, two concerts are planned, one in January and one in March.

The orchestra, which comprises fifty-five members, of both professional and amateur standing, depends upon only the box office receipts for its support. The concerts are given at the Masonic Temple, seating 1,400. Dr. C. A. Veasey, Jr., is the president.

White Starts Series

Ernest White, organist of St. Mary's P. E. Church, began four successive Monday evening recitals on Nov. 6, in which he includes one modern organ work on programs otherwise devoted to seventeenth and eighteenth century composers.

Portland, Ore., Boasts Noted Junior Orchestra

Jacques Gershkovitch Again Leads Young Players in Novel Series

PORTLAND, ORE.—An orchestra of 100 members, aged ten to twenty, is the unusual assemblage that constitutes the Portland Junior Symphony, founded in 1924 and since directed by Jacques Gershkovitch.

The Portland Junior Symphony Orchestra Association is incorporated as an educational, non-profit organization. Its officers and director, elected from the membership, serve without pay, and all of its funds are used for educational purposes in promoting the interest of young people in good music and music-making. Three types of membership support the orchestra, associate, sustaining and guarantor. Mrs. Helen M. Erskine is the business manager.

The orchestra, perhaps the only civic junior group of its kind in the world, includes all the instruments of a symphony orchestra, and uses only students, who play the music as it is written. The soloists who appear are almost always students. The three concerts of the season are offered at the Municipal Auditorium, seating 3,417, beginning Nov. 18, and concluding April 6.

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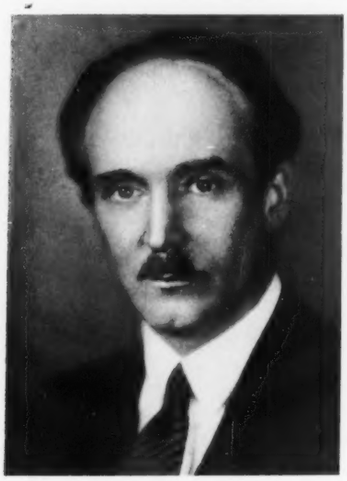
Tulsa (Okla.) Orchestra Result of Consolidation



JERZY BOJANOWSKY,
conductor of the Tulsa Symphony Orchestra.

TULSA, OKLA.—Founded in 1928 by Kurt Berger, who moved here from New York after having conducted orchestras in British Columbia and New Zealand, the Tulsa Symphony Orchestra as it exists today is the result of amalgamations between some of the original musicians and those of the orchestra at the University of Tulsa. For a time the community had WPA concerts also but in 1937 the local Symphony Association decided to organize as a sponsoring group alone.

On Jan. 10, 1938, Jerzy Bojanowsky gave one concert under these auspices and then eight programs in the Starlite Series. Mr. Bojanowsky is still in charge of the orchestra of seventy-three musicians including some non-professionals, and eight concerts are scheduled starting in July and continuing until the end of August.

In the season concluded last fall there was an increase of more than fifty per cent in number of subscriptions and a rise of twenty-two per cent in attendance. The concerts are given in Skelly Auditorium with a seating capacity of 7,200.

For the 1939-40 season, Mr. Bojanowsky has selected a new suite, as yet unnamed, by Lemuel Childers for presentation.

Plans Memorial Event

Enid, Okla., Orchestra to Honor Deceased Educator

ENID, OKLA.—The Enid Symphony Orchestra, founded in 1935 and made up of 66 amateurs, has had an increase in its attendance from 800 in 1937-38, to 1250 in 1938-9. The 1939-40 season will offer a series of four concerts and runs from Nov. 13 to May 28.

The orchestra, of which Frederic Claiborne is conductor, and Russell J. Green, business manager, performs at the Board of Education Building, in a hall which seats 1500. It is supported jointly by Philips University and a civic organization, The Enid Symphony Society, of which Mrs. Wallace A. Aitkin is president.

Rudolph Ganz appeared as soloist and guest conductor at the opening concert, and a special program will be given as a memorial to Rein Dyksterhuis, former professor of Philips University, teacher of nearly all the string players of the community, and a pioneer in orchestra work in this section of Oklahoma.

New Mexico Orchestra Honors Own Composers

Native Work on Each List Led by Grace Thompson

ALBUQUERQUE, N. M.—"A work by an American composer on each program" is the slogan of the Albuquerque Symphony Orchestra, conducted by Grace Thompson, head of the music department of the University of New Mexico. This season she will present several compositions by New Mexico composers, as well as symphonies by Haydn, Mozart and Beethoven.

One of the few cities in the country to have a woman conductor at the head of its musical ensemble, Albuquerque is proud of its symphony orchestra. Now in its eighth season and with many of the charter members still among the players, the organization has some sixty members. At the start the enrollment varied between seventy and eighty. Miss Thompson has been its leader since the beginning. William M. Kunkle is the associate conductor, and Arthur H. Nicolai, business manager.

"Though our orchestra is not a professional one, yet we have a number of professional members playing in it," says Miss Thompson. "Most of our members are earning their living in some other way, and only use music as their recreation. The music and instruments which we have bought have been financed through the Board of Directors, and the University supplies the auditorium and the use of buildings for rehearsals. No conductor or members of the orchestra has ever been paid."

Four concerts are to be given this season in Carlisle Gymnasium, seating 3,000. The first took place on Nov. 8, and the last is on April 30. Outside soloists are sometimes engaged. The orchestra is supported by the sale of season tickets costing $2.50 to patrons, while regular admissions are only thirty-five cents. A considerable increase in ticket sales is expected this season.

Saskatoon Has Active Orchestral Roster

SASKATOON, SASK.—The Saskatoon Symphony Orchestra, whose personnel of fifty-eight is thirty per cent amateur, reports that the demand for subscriptions was greater than could be fulfilled for the last season as well as the present, and subscribers had to be turned away.

Six concerts will be given during 1939-40, from Nov. 26, to April 11. Dean Arthur Collingwood, of the music department of the University of Saskatoon, is the conductor. The orchestra has been in existence since 1933, and its support, realized mostly by subscriptions, is supplemented by contributions from the Saskatoon Rotary Club.

The concerts, sometimes with outside guest soloists, are given at Convocation Hall, seating 780, and Concert Hall, Benborough Hotel, 570. E. W. Griffith is the business manager.

Verdi Club Musicale

The first Morning Musicale of the Verdi Club, Florence Foster Jenkins, founder-president, found the roof garden of Hotel St. Regis, New York, filled on Nov. 8. Mme. Jenkins introduced Grace Leadenham Austin, chairman of the coming Bluebird Ball; Aurora Mauro-Cottone and Mrs. George W. Roebling. Mary Fabian's lyric soprano voice brought encores. Elena DeSayn, violinist, was applauded in works by Mrs. H. H. A. Beach, Romance, particularly beautiful, and Popper-Auer; and Paul Freund's resonant voice and style was much admired. Nathan Price and Alfred S. Stoner were capable accompanists. F. W. R.

Salt Lake's Civic Group Holds Drive

Success Marks the Campaign—Elijah Is Staged—Board of Women's Clubs Meets

SALT LAKE CITY, UTAH.—The Salt Lake Civic Music Association, under the direction of Lorin F. Wheelwright, president, and Genevieve Selander Fisher, secretary, has closed the most successful campaign for members in its history.

Opening with a membership dinner at the Hotel Utah, the campaign ended with the enrollment of 1,850 members and a large waiting list. A musical program, given at the pre-campaign meeting at the Art Barn by Virginia Freeze Barker, soprano; Annette Dinwoodey, contralto; Becky Almond, pianist; Robert Fisher, cellist; and Louis Booth, oboist, was a complete success.

This year, Civic Music members at Kingsbury Hall, University of Utah campus, will have as attractions—Argentinita, dancer; Jascha Heifetz, violinist; the Coolidge String Quartet; Lotte Lehmann, soprano; Alexander Kipnis, bass; and a pianist yet to be named, Mr. Wheelwright announced at the opening of the campaign. Marion Heath, field representative, Civic Concert Service, Inc., Chicago and New York, was campaign manager. Mrs. R. W. Madsen, Sr., was dinner chairman.

Elijah Staged by Tabernacle Choir

The Tabernacle Choir's second annual presentation of Mendelssohn's Elijah, on four recent dates, drew large audiences. General musical direction was in charge of J. Spencer Cornwall, Tabernacle Choir director. W. O. Robinson arranged the dramatic tableaux and staging.

Rollin Pease, baritone, of the University of Arizona, was a sturdy-voiced and well-routined Elijah. Richard P. Condie, assistant choir director, sang the role of Obadiah. Dorothy Kimball, soprano, sang the Widow's role dramatically. Other parts were taken by Tabernacle Choir soloists including W. R. Worley, Margaret Hewlett, Edna Ririe, Barbara Morris Siddoway, Jane Reed Schulze, Virginia Rushton and James Haslam. The production was colorfully costumed. Elsa Jordan danced with professional grace. Alexander Schreiner and Frank W. Asper were organists. Choral numbers sung by the choir of 300 provided great satisfaction.

Delegates to the national board meeting of the National Federation of Music Clubs, headed by Mrs. Vincent Hilles Ober, president, attended the performance on the second night.

Visitors from two score or more states attended the meetings of the national board at the Hotel Utah. A reception was given by Governor and Mrs. Henry H. Blood at the governor's mansion. The dinner closing the convention at the Hotel Utah was attended by 500 leaders in musical life. Mrs. Edna Evans Johnson, president of the Utah Federation, was in charge of arrangements, assisted by Mrs. Vera Frey Beason, Mrs. Alfred T. Egan, Mrs. E. E. Corfman, and Mrs. Milo P. Smith. G. M.

Phil-Sym Quartet Heard

The New York Philharmonic String Quartet, heard in Town Hall, New York, on Nov. 11, in the New Friends of Music series, appeared at St. John's College, Annapolis, Md., on Nov. 19.

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New Publications

Reviewed by GUSTAV KLEMM

For Mixed Voices

In CHRYSTMASSE OF OLDE, John B. Archer sets a Eugene Field lyric with a bright, swinging tune. It provides some sturdy part-singing for the four voices (SATB) and has a piano or organ accompaniment. (Axelrod Publications, Inc., Providence, R. I.)

For Junior Choir

FOR THE BEAUTY OF THE EARTH, words by Folliott S. Pierpont, music by Curtis York. A simple two-part anthem for Junior Choir, the third return of the original melody being treated to a more elaborate piano (or organ) accompaniment. (Carl Fischer, Inc.)

For Women's Voices

NIGHTINGALE, words by C. Reinhold (English version by Lorraine Noel Finley), music by Brahms. Theodore F. Fitch has made this well-knit, interesting arrangement for SSAA, with an expressive obbligato for flute or violin. The Finley-Fitch team also collaborated on Brahms' O DEATH IS COOL, REFRESHING NIGHT, arranged for SSAA, with soprano solo. (Galaxy Music Corp.)

BROWN HILLS, words by Mavor Moore, music by Nadine Moore. A flowing, contrapuntally well-designed arrangement for SSA that tells of the joys of wandering and the greater joy of returning home. (J. FISCHER & BRO.)

For Piano Solo

COMPANION STUDIES, by N. L. Ridderhof, consist of 25 descriptive little pieces for third-grade students. An interesting feature of the collection is that they combine as second-piano parts with the corresponding numbers in Burgmueller's Twenty-Five Easy and Progressive Studies, Op. 100, thus filling a much-felt need for two-panio material in the earlier grades. Each of the Ridderhof studies is about one grade more difficult than the corresponding study in the Burgmueller collection. (Carl Fischer, Inc.)

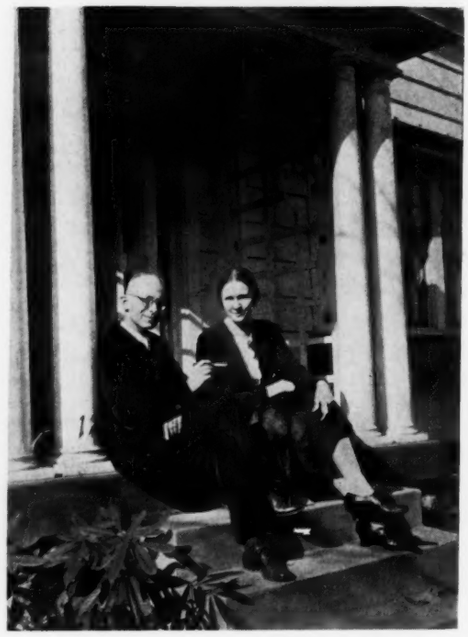
HEDGE ROSES, a graceful, well-written idyl by Cuthbert Harris. In three-part form, it boasts a brief, simple but effective cadenza.

One Piano, Six Hands

Paul Zilcher has devised full and effective arrangements of two HUNGARIAN DANCES by Brahms, No. 4 in F and No. 5 in G minor. (Arthur P. Schmidt Co.)

For Violin and Piano

Two decidedly meritorious recital pieces are to be found in Milton Cherry's skillful transcription of Arensky's exquisite IMPROMPTU and George Perlman's original A CLOWN'S GREETING TO A DUMMY. This "Humoresque Americane" (why the Frenchification?) is indicated to be played "quickly and full of fun." Played that way, it will delight both player and listener. (Carl Fischer, Inc.)



MARIO CASTELNUOVO-TEDESCO and STELL ANDERSEN photographed at the composer's New York home when he was visited by the American pianist.

For Organ Solo

A GROUP OF FIVE is the name Garth Edmundson gives to his suite of pieces by J. S. Bach. Freely selected and most ably transcribed, it would be difficult to name a favorite, the group including Prelude, Gigue, Adagio, Allegretto and Fugue. The Gigue is a veritable musical cocktail and just as exhilarating. (J. Fischer & Bro.)

Books

THE ART OF THE CHORAL CONDUCTOR. This invaluable volume, a veritable *vade mecum* for every ambitious singer, choral conductor and interested layman, is by the Reverend William J. Finn, C. S. P., of the Paulist Choristers, to whom it is dedicated. Within its 285 well-written and imaginative pages of solid musicianship, Father Finn has crowded the fruits of a celebrated career. Flying full in the face of many long-established conventions, the author convincingly and clearly covers every phase of choral work, drawing dozens of examples from actual experience over many years. Here no vague theories but a well-ordered, dispassionate summing up of ways and means "based upon the conviction that chorus singing is music's soverign instrumentality of expression." Truly a musical Bible for the conductor who would create a responsive, sound vocal group capable of gratifying work in a musical field rich with treasure. Abounding with many musical illustrations, the book boasts an enthusiastic preface by Glenn Dillard Gunn, eminent writer and now music critic of the Washington *Times-Herald*. (C. C. Birchard and Company, Boston.)

THE VISUAL APPROACH TO SCALES. Supplemented with First Steps in Transposition and Keyboard Harmany, by Chester Barris. This original work provides simplified study charts by which the scales are made particularly vivid to the young student. The pieces for transposition are divided into four sections, useful in turn for transposing from white to white, black to black, white to black, and black to white key scales. Strictly logical in its arrangement and provided with detailed instructions for use, the Barris book, of a size for use on the piano rack, is one of considerable value for class and individual use. Schroeder & Gunther, Inc., New York.

MERRY MUSIC; a Singing School; edited by Theresa Armitage, Peter W. Dykema and Gladys Pitcher; advisory editors, Charles H. Farnsworth, Herman F. Smith; recording editor, Peter W. Dykema; radio editor, Franklin Dunham; art editor, Martha Powell Setchell. A charming and thoroughly live book for the young child, including many little songs, with accompanying verses, and delightful drawings. Much folk material is included, as well as a simple playlet or two, notably a patriotic one which outlines the different types of tune used in the history of our Republic. Highly recommended for student interest. (C. C. Birchard & Co., Boston.)

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Princeton University Has Own Student Orchestra

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PRINCETON, N. J.—The Princeton University Orchestra, Moritz von Bomhard, conductor, was founded in 1907 and gives six concerts in the season from October to May. The concerts are held in the McCarter Theatre, seating 1,300, and in Prockter Hall with a capacity of 500.

The orchestra engages soloists. The attendance throughout its history has not varied. The organization is endowed. During the 1939-40 season a Mozart series will be a feature of the programs, other composers listed being Schubert, Beethoven, Wagner and Debussy.

25 Per Cent Gain in Subscriptions Noted in Portland, Me.

PORTLAND, ME.—The Portland Symphony Orchestra, Russell Ames Cook, conductor, reports a twenty-five per cent increase in subscriptions for 1939-40. The orchestra was founded in 1924. It is an organization of eighty professional players, which also includes a few students.

This season of fourteen concerts will be given at the City Hall Auditorium, seating 3,500. They will commence Dec. 12, and conclude May 25.

The orchestra's support is realized from subscriptions and box office sales. Clinton W. Graffam is the business manager.

Vermont Symphony In 9 State Communities

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MIDDLEBURY, VT.—The Vermont State Symphony Orchestra, Alan Carter, conductor, although only founded in 1935 gives concerts in Burlington, Rutland, Woodstock, Brattleboro, Putney, Northfield, Bennington, Montpelier, as well as here.

The average attendance at these concerts is 1,000.

The orchestra has a personnel of 60, and the season runs from October to July. Soloists are engaged, and the orchestra is supported by subscriptions and private contributions. There are some amateurs among the personnel.

Novelties programmed this season are John Alden Carpenter's Danza and Robert McBride's ballet music, Showpiece.

Marcel Hubert to Play at University of Kentucky

Marcel Hubert, French cellist, has added an engagement on Dec. 3 at the University of Kentucky, Lexington, Ky., to his touring dates.

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Passed Away

ARTUR BODANZKY, 61, Wagnerian conductor at the Metropolitan Opera for twenty-four years, died on Nov. 23 in a New York hospital where he had been confined since Oct. 28 suffering from heart disease and arthritis. Mr. Bodanzky came to the Metropolitan in 1915 as successor to Alfred Hertz as conductor of German opera. His career extended back to the Caruso-Farrar days and he served under three general managers. Born in Vienna he studied at the Royal Conservatory and later became violinist in the orchestra of the Court Opera after having joined the regimental band at the age of seventeen. In 1900 he was engaged as conductor of operetta at Budweiss, Bohemia, and three years later returned to the Vienna Opera as rehearsal director. Here he came under the tutelage of Gustav Mahler.

ARTUR BODANZKY

In 1904 he became conductor at the Karl Theatre and the Theatre an der Wien. Other assignments were at the Lortzing Opera in Berlin, the German Theatre in Prague and the Mannheim Court Theatre where he also conducted the Musical Society and for the Academy. In 1914 he conducted the first Parsifal at Convent Garden.

Coming to New York he later became conductor of the Society of the Friends of Music and temporarily withdrew from the Metropolichestra to San Francisco to present The Ring. tan to devote himself to this organization. In tives for Beethoven's Fidelio and a new version of Oberon. His widow and a daughter survive.

MURRY GUGGENHEIM, 81, financier and philanthropist, died in New York on Nov. 15. With his wife, Mr. Guggenheim established a foundation in 1929 and he also was an active contributor to the Goldman Band series of concerts in New York each summer. He was an honorary member of Local 802, American Federation of Musicians.

GIULIO CRIMI, 52, noted Italian tenor, died suddenly at his home in Rome, Oct. 28. Born in Paterno, he made his debut at the Dal Verme (Milan) in Mascagni's Isabeau. He sang for ten years with the Chicago Opera, and was heard also in Europe.

ROBERT D. GARDEN, 88, father of Mary Garden, former opera soprano, died in Aberdeen, Scotland, on Nov. 26. Engaged in the automobile business, he had retired about twelve years ago and returned to Scotland, where he was born. His widow and three other daughters survive.

Toledo Museum Concerts Begun by Alec Templeton

TOLEDO, O.—Alec Templeton, pianist, made his debut in this city when he opened the season of the Art Museum Concerts. The Peristyle was filled to capacity, and it did not take him long to win his audience completely. The first part of the program was given over to composers ranging from Handel to Rachmaninoff, which the artist played with dexterity and understanding. The part after intermission was, as he said, "very informal, for those who don't take their music quite so seriously." In the field of instantaneous improvisation and impersonation Mr. Templeton is a master, and in the minds of his listeners he left a haunting memory with his Idyll Caprice and his Impressions of the Red Woods in the Bohemian Grove near San Francisco. A. McL. T.

Syracuse, N. Y., Grows In Musical Response

ANDRE POLAH,
conductor of the Syracuse Symphony Orchestra.

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra, chartered in 1925, is today supported jointly by WPA and local subscriptions. André Polah is the conductor and Richard N. Wright the business manager.

Beginning in October and concluding in April, six subscription and four Young People's concerts are to be heard. The orchestra, which reports a thirty per cent increase in attendance for this season, is an ensemble of sixty-five to seventy professional and amateur players.

Outside soloists are engaged to appear at the concerts, which take place at the Lincoln Auditorium, seating 1,894. Percy Grainger played the Grieg Concerto at the opening concert on Oct. 5, and Georgia Graves, contralto, was heard on Nov. 2.

Albany Now Has Single Orchestra in the Field

Rudolph Thomas Will Conduct 3 Programs with Novelties

ALBANY, N. Y.—New York's State Capital this season is deriving its symphonic fare solely through the Albany Symphony Orchestra, an ensemble of 95 players, led by Rudolph Thomas, who is, in addition to his conducting activities in various cities, a member of the Columbia University music faculty in New York. Laurence McKinney is the president.

The orchestra is giving three concerts in Philip Livingston High School auditorium, which holds 1,250 listeners. The season began on Nov. 28 and ends April 16.

Outside soloists are occasionally engaged, but probably will not be this year. The orchestra, composed about 40 per cent of amateurs to 60 of professionals, was founded in 1931. The season is supported by patrons' subscriptions and ticket sales. It is expected that the gain in the latter this season will be about ten per cent.

As to the programs, according to a report from the management, the players "expect to give no original compositions but will offer several novelties at each concert."

Utica Civic Orchestra and Chorus to Present Boris

UTICA, N. Y.—An outstanding event of the Utica Civic Orchestra's 1939-40 season, its eleventh, will be the presentation of a concert arrangement of Boris Godounoff, by Moussorgsky with the assistance of the Utica Civic Chorus. Other novelties are the Shostakovitch Symphony, No. 1, and the Isle of the Dead by Rachmaninoff.

The conductors of the orchestra are Dr. Nicholas D. Gualillo and Prof. Berrian Shute. George G. Harrer is the business manager. It is maintained by subscriptions, private contributions, and an annual allowance from the Munson-Williams-Proctor Institute.

The five concerts scheduled will extend from September to June, and take place at the Proctor Auditorium with 1,500 seats. The orchestra's personnel, seventy to seventy-five players, is mostly professional.

Goodman with Buffalo Orchestra

BUFFALO, N. Y.—Benny Goodman was the soloist with the Buffalo Philharmonic Orchestra at the opening concert in November in a performance of the Mozart Clarinet Concerto, which was an event of outstanding success.

The orchestra, Franco Autori, conductor, was first organized in 1921 with a personnel of fifty men. Today the orchestra numbers seventy-five players who are entirely professional.

The season of three concerts is expected to be of the greatest success by reason of the increased subscription demand. Both private contributions and support from the city, help towards the orchestra's maintenance. L. H. M.

Light Opera Musicale Held

The first musicale at the Town Hall Club, New York, on Nov. 12, under the direction of John Hand presented selections from the Marriage of Figaro, Naughty Marietta, Die Meistersinger and others. Guest artists were Janice Davenport, soprano; Brooks Dunbar, tenor; Barton Ames, baritone, assisted by members of the Guild. The series has been arranged by Florence Wickham, chairman of the Town Hall Club Music Committee.

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Metropolitan Opera Again Coming To Newark for Tosca Performance

MRS. PARKER O. GRIFFITH and EDWARD JOHNSON.

Mrs. Griffith, president and founder of the Griffith Music Foundation, Newark, N. J., confers with the Metropolitan Opera's general manager in preparation for the latter organization's performance in that city, Dec. 5.

NEWARK, N. J.—It is through the efforts of Mrs. Parker O. Griffith, president and founder of the Griffith Music Foundation, that Metropolitan Opera performances are now frequent events in Newark.

Five years ago, before the establishment of the Griffith Music Foundation, Mrs. Griffith persuaded the Metropolitan Opera Company to come to Newark for the Contemporary Club, of which she was then president. This in itself was an extraordinary venture, for only once before had the Metropolitan crossed the Hudson for a performance.

The first opera was Lucia di Lammermoor, with Lily Pons and Martinelli. So enthusiastic was the reception that the Opera was again engaged in 1936, when Lawrence Tibbett sang in Rigoletto. Early this year Nino Martini sang in The Barber of Seville, and the Mosque Theatre was crowded to the doors for the event.

On Dec. 5, the Metropolitan Opera again comes to Newark. A performance of Tosca, with Tibbett as Scarpia and Dusolina Giannini in the title role, will be given for the benefit of the Woman's Club of the Oranges, sponsored by the Griffith Music Foundation.

Elizabeth Group Active

Noted Soloists and Novelties Mark Season Under May

ELIZABETH, N. J.—The Elizabeth Philharmonic Orchestra, which has been in existence since 1932, fluctuates between 70 and 80 members, professional and amateur. August May has been the conductor since its inception.

The 1939-40 season of five concerts extends from Nov. 8 to April 25. The soloists engaged are: Marita Farell, Josef Hofmann and Ossy Renardy. The novelties to be heard are the Chabrier-Ravel Minuet Pompeux; the Fantasie Contrapuntique, by Lekeu; and Busoni's Indian Fantasy.

The orchestra's concert home is the Masonic Temple, with a seating capacity of 1,100, and Otto G. Sickert is the business manager. In the past seven years the orchestra has performed for more than 30,000 listeners, and through its major series of musical events has become a source of pride and pleasure to the community.

Newark Civic Opera Season Opened

NEWARK, N. J.—The Newark Civic Opera Company inaugurated its fourth season on Nov. 14 in the Opera House by presenting Rigoletto. William Spada conducted a notably fluent performance, the orchestra and singers following his direction meticulously. Santo D'Alia, impresario, had selected a thoroughly capable cast with Grace Panvini singing Gilda with agile and dulcet tones. Mario Palermo's tenor was warm and rich and Angelo Pilotto proved a well-schooled jester. Nino Ruisi again made Sparafucile an important figure. Others in the cast included Georgeanna Bourden, Mildred Ippolito, Theresa Genovese, Amy Dowd, David Weber, Harold Friberger, Luigi Dalle Molle and Nicola Cacio. The performance was in cooperation with the New Jersey Opera Association. S. W.

Bloomfield Symphony Supported By Recreation Commission

BLOOMFIELD, N. J. — Sponsored by the local Recreation Commission, the Bloomfield Symphony Orchestra, with 110 musicians in its ranks—88 per cent are amateurs—will appear four times during the season. Walter Kurkewicz is the conductor, and C. A. Emmons the business manager.

The audiences during the last five years (orchestra founded 1932) have averaged 1,000 for each concert. This year the season began on Oct. 22, and will close May 5. Local soloists are engaged for these events.

The Bloomfield High School auditorium, where the orchestra plays, seats 1,445.

Essex County Events Are Newark Feature

Notable Summer Concerts Present Famed Soloists—Attendance Is Huge

NEWARK, N. J.—The Essex County Symphony Society has so far given only summer concerts, comprising four weekly concerts every June since 1935. Erno Rapee was the conductor for the first two years and Alexander Smallens for the following two seasons.

The attendance has grown since that time from 13,000, to 23,000. The events are given in a vast outdoor stadium used at other times for athletic contests of the local schools. Among the soloists who have appeared with the organization, have been the late George Gershwin, Heifetz, Zimbalist, Levitzki, Lily Pons, Lawrence Tibbett, Josef Hofmann, and Grace Moore.

Mrs. Parker Griffith has been the moving spirit behind the foundation and heads the organization. The business management has been in the hands of Harry Friedgut, the vice-president of the Society.

The personnel of the orchestra consists of Essex County union musicians, augmented by New York Philharmonic and other players available in the summer season.

Steel Pier Audiences Hear Scores in English

Company Founded in 1928 Keeps Original Plan of Jules Falk

ATLANTIC CITY, N. J.—Organized in 1928 under the sponsorship of Frank P. Gravatt, president of the Atlantic City Steel Pier Company, the Steel Pier Opera Company has continued each summer to present opera in English at the New Jersey coast resort. Jules Falk, general director, proposed the plan originally to Mr. Gravatt and opened the undertaking with Pagliacci and one act of Boris.

Since that time more than 400 performances of thirty-four operas have been given, all in English. Three were given their American premieres.

The company is entirely professional, its size depending upon the work to be given. Guest artists are engaged for principal roles. Last summer twenty-four performances were given in the Little Theatre on the Steel Pier.

Henri Elkan is the conductor of the company with Stuart Ross as assistant. The organization is sponsored by the Steel Pier Enterprises.

Mr. Falk has been an advocate of opera in English from the beginning of the endeavor and maintains that the experience of the summer activity at Atlantic City has demonstrated that such performances "not only are feasible but are wanted by opera-lovers."

New Jersey Symphony Orchestra Is New State Organization

JERSEY CITY, N. J. — The recently founded New Jersey Symphony Orchestra, J. Randolph Jones, conductor, Nelson J Edge, manager, gave the first of three concerts scheduled for this season on Nov. 17 with James Melton as soloist.

This is the orchestra's first year and its seventy members are all professional. It is supported by contributions from private and organizational sources.

The concerts take place at the State Normal School, which accommodates 1,600. The last concert will be on March 27.

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GUGLIELMO SABATINI, conductor of the Trenton Symphony Orchestra, at rehearsal.

Photo by Trenton Times

Trenton Orchestra Will Present Noted Artists

Sabatini Forces Add Another Concert to 1939-40 Schedule

TRENTON, N. J.—The Trenton Symphony Orchestra will present six concerts this season under Guglielmo Sabatini, who has successfully conducted the orchestra for the past two years. This is an addition of one concert to the series, in answer to popular demand.

The season opened on Nov. 14. Other dates are: Dec. 12, Jan. 16, Feb. 20, March 26, and April 23. These events will be held in the Memorial Building Auditorium in Stacy Park.

Ezio Pinza, Metropolitan Opera basso, and Moriz Rosenthal, pianist, have been engaged as guest artists. Mr. Pinza will be the soloist at the Feb. concert, and Mr. Rosenthal at the final concert in April. The Dec. concert will feature the flute and harp, with solo members of the orchestra.

Gertrude Schultz, concert manager, reports that practically the entire auditorium has been subscribed for the season.

Few changes in personnel have been made. Michall Kuttner, former concertmaster of the Budapest Symphony, has been engaged in the same capacity here. The addition of two violists brings the membership of the ensemble to eighty-five.

New Jersey Opera Co. Plans 10 Productions

Spada to Direct New Work Every 3 Weeks

NEWARK, N. J.—The New Jersey Opera Association of Newark, N. J., opened its season on Nov. 14 and plans a new work every three weeks. Rigoletto was the initial production with Cavalleria Rusticana and Pagliacci coupled for the next bill and then Madam Butterfly.

In all, ten performances are planned under the musical direction of William Spada, conductor. They are given in the Newark Opera House seating 1,700.

Other works are to be selected from La Traviata, Tosca, La Boheme, Barber of Seville, Lucia, Fedora, Faust, Carmen, Il Trovatore and Haensel and Gretel.

Founded in 1935, the company has a chorus of sixty-five members. Guest artists are engaged for its productions.

WILLIAM SPADA

The association is supported by both active and associate members.

Teaneck Symphony Lists Novelties

TEANECK, N. J.—Several novelties are listed for the current season of the Teaneck Symphony Society of sixty musicians under the baton of Otto Radl. These include Weinbergers Under the Spreading Chestnut Tree; Night, by A. Louis Scarmolin; Caprice and Elegy of Delius; Elliot Griffis' suite, Montevallo; Ferde Grofé's Symphony in Steel and poem On the Trail; Deems Taylor's Alice through the Looking Glass from the suite of that name; Hans Spialek's Demon Variations; and Harl McDonald's Three Poems on Aramaic Themes.

The orchestra was organized in 1937 and gives three concerts, the season opening on Dec. 8 and concluding in April. Among the soloists engaged this year are Henri Deering, pianist, and Thelma Jurgenson, dramatic soprano.

According to A. Thornton Bishop, president of the society, a twenty per cent increase in subscriptions is reported for this season. The ensemble, which appears in the auditorium of the local high school, seating 1,200, is supported by subscriptions. Amateurs appear with professionals in the personnel.

Bayonne Orchestra Now in Ninth Season

BAYONNE, N. J.—A privately supported organization, the Bayonne Symphony Orchestra, founded in 1930 and led by Nunzio Pintauro, offers three concerts each season. The ensemble of 60 players, including some amateurs, appears in the Junior High School auditorium, which seats 1,500. The concerts are given with local soloists, and attendance is by invitation. -Mildred B. Cathers is the business manager.

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(Continued on page 89)

Charleston Boasts Novel String Group

Orchestra of 35 Players Features Rare Works in This Form

CHARLESTON, S. C.—An organization of unusual sort is the Charleston String Symphony of 35 players which specializes in rare works in this genre. Its conductor is Tony Hadgi, and its enterprising business head is Maud Winthrop Gibbon, who formerly managed the San Francisco Chamber Music Society.

Now three years old, the Charleston organization gives three concerts on Monday nights between Dec. 11 and March 11, with "dress rehearsals" on the Sunday afternoons preceding. Visiting soloists are at times engaged. The Board of Education has given special permission for the orchestra to use the new Memminger School auditorium, seating 1,000, for the coming season.

The orchestra is composed of semi-professionals, amateurs and students, and the enterprise is supported solely by the sale of tickets, which "usually just about pays for the hall rent, tickets, programs and a small fee to soloists," according to Miss Gibbon. The season subscriptions are about 20 per cent larger than last year, she reports. No one connected with the organization receives any pay.

The music comes from the extensive private library of Miss Gibbon. On the first program this season, Lois Wann, oboist, will play the Barbirolli concerto on themes of Mozart.

Washington Orchestra In Visit to Richmond

Ruth Posselt Plays Under Kindler Baton—Pinza Feted in Recital

RICHMOND, VA.—The first orchestral concert of this season was that of the National Symphony, under Dr. Hans Kindler, at the Mosque on Nov. 1. Tchaikovsky's fifth was the major offering, given with thrilling effect; a Bach Sinfonia opened the program, which closed with two passages from Moussorgsky's Boris. Ruth Posselt, violinist, played the Bruch Concerto with masterly qualities of interpretation and execution.

Ezio Pinza, in his second recital here at the Lyric Theatre recently, gave an operatic and Lieder program. Great in voice and art, Mr. Pinza sang arias from Mozart and Rossini and a group of Brahms' Serious Songs, which evoked much praise. At the piano was Fritz Kitzinger.

Ralph Kirkpatrick, harpsichordist, played in the ballroom of the Governor's Palace at Williamsburg recently; he was assisted by Bernard Tinterow, violinist; Aaron Bodenhorn, violoncellist; Ethel Mann, flutist, and Pauline Pierce, vocalist. The program included Vivaldi, Nares, Handel and Boccherini items. The same group played in recital at the University of Virginia, Charlottesville, on Nov. 6. The programs feature works from Thomas Jefferson's music library.

Henry H. Fuchs has been appointed State Supervisor of music, WPA, to succeed Wilfrid Pyle, who has resigned to resume his piano teaching. Hilton Rufty, former assistant to Mr. Pyle, will be associated with him in private teaching.

J. G. H.

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Scientists Convene

Southern Units of Musicology Society Meet at Chapel Hill

WASHINGTON, D. C.—The Baltimore and Washington chapters of the American Musicological Society met on Nov. 4 in the Music Building of the University of North Carolina at Chapel Hill to hear several interesting papers by members and to hold an election of officers. Edward N. Waters, assistant to Dr. Harold Spivacke, Chief of the Music Division, Library of Congress, was elected president for the next two years, and Ruth Hannas of the University of North Carolina for Women, Greensboro, N. C., secretary. At a business meeting it was tentatively decided to hold the next meeting of these joint chapters in Washington some time next Spring.

The speakers included Otto Gombosi, of Hungary, who discussed the authenticity of an ancient Grecian melody, and Fletcher Collins, head of the English department of Elon College, spoke on Guillaume Machault, early French composer, and the English song traditions of the 14th century.

G. K.

Louisville Civic Arts Group Sponsors Symphony

LOUISVILLE, KY.—The Louisville Civic Arts Association is a voluntary, non-profit citizenship organization that sponsors both the Louisville Civic Orchestra and the Louisville Chorus. For the 1939-40 season, ranging from Nov. 14 to April 23, the Louisville Civic Orchestra,

Photo by Maurice Seymour

ROBERT S. WHITNEY
conductor of the Louisville Symphony Orchestra.

Robert S. Whitney, conductor, will present four concerts. Soloists will include Eugene List, pianist, and Joseph Szigeti, violinist, and there will be a performance of the Mozart Requiem.

The orchestra, numbering sixty-five professional musicians with a sprinkling of amateurs, was founded in 1937. It is supported by private contributions and the sale of tickets and subscriptions.

The concerts take place at the Louisville Memorial Auditorium, seating 2,400.

Northern Kentucky Unit Active

COVINGTON, KY.—The Northern Kentucky Symphony Orchestra is a civic-recreational project. It is supported by the private efforts of the Orchestral Society members. Outside artists are not engaged, and only local talent is presented as soloists.

The fifty members of the orchestra, who perform at various places in the city, are all amateurs. Fritz Bruch is the conductor and Pauline Thurston Bruch the business manager. The four concerts of the season extend from Sept. 20 to May 10.

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Heard in the Studios

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Five youthful pianists participated in the Nov. 10 recital at the New York studio of Mrs. A. Theodore Gaillard. Ruth Shatz, a newcomer at these recitals, showed musical responsiveness in the vivace from Kuhlau's Op. 55, No. 1, sonatina, and Manville's Blue Butterflies. Hortense Jacobson played Bach's first two-part invention and Mozart's C. major sonata. Following Mac Dowell's To a Wild Rose, she added Hatch's Winds at Play as an encore. She revealed in her playing what was apparently conscientious home practice. Joan Marcus also was encored after playing Pennington's village Dance and responded with Berna's Tango. Rita Boworitz did her best work in the E Major prelude of Bach. Other numbers played by her were the Bach E flat minor prelude and the Minuet and Allegro from Grieg's sonata in E minor. Thelma Klausner was applauded for her playing of the Volkart Oriental Dance.

Practically all of the numbers were learned since the beginning of the new term and the players reflected credit on their teacher. The audience enthusiastically received the selections. G. N.

Carl M. Roeder

At the Carnegie Hall Studio of Carl M. Roeder his artist-pupils, Hannah Klein and Pauline Gilbert presented a program for two pianos, assisted by Frances Blaisdell, flutist, with Doris Frerichs at the piano for Miss Blaisdell. The piano numbers included the fifth Organ Concerto by Handel, given a fine reading; Brahms' variations on a theme by Haydn in which the unusual notably blended tone of the pianists shone, and in which there was much temperament and expression. Other numbers were: Two Character Pieces by Mendelssohn; Gracia by Infanta; Scherzo by Arensky; Intermezzo, Busoni and a stirring performance of the Danse Russe from Stravinski's Petrouchka.

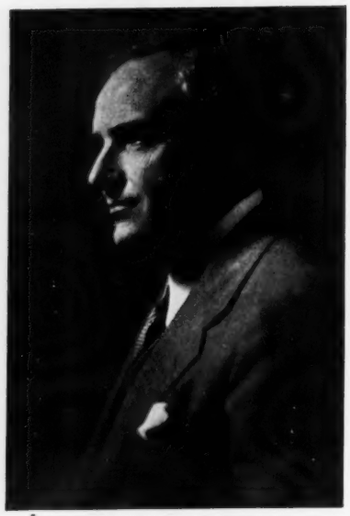
Miss Blaisdell delighted with exquisite readings of a Sonatina by Giesking, a Sonata by Telemann, and Debussy's Syrinx for flute alone. Miss Frerichs was an able collaborator. M. M.

Harry Jompulsky

Joyce Duskin, soprano, has been engaged by Eddie Cantor for his new radio program. Tom Waring, baritone, will give four concerts in Tyrone, Harrisburg, Hawley and Scranton, Pa. Roger Coleman, tenor, is a sustaining artist on WMCA, and Kelley Rand, baritone, has signed a contract with NBC. Esther Koski, dramatic soprano, has been engaged to appear with the Mozart Symphonette. Louise Abbey will give two concerts in McKeesport and Pittsburg, Pa. Robert Block, baritone, has been engaged to sing at one of the hotels in Miami, Fla., for the season. The foregoing all are artist-students of Harry Jompulsky.

Edgar Schofield

Charles Shiffeler, baritone, appeared with the San Francisco Opera Company this season. Henry Pfohl, baritone, gave a recital at the George Washington Hotel, New York; Katherine Pfohl, soprano, a program at Limestone College, Gaffney, S. C.; Ernest Lawrence, tenor, has been reengaged as soloist at the Memorial Church, Brooklyn, and Cleve McGowan, baritone, has been appointed music director at St. Luke's Lutheran Church, New York. He recently appeared over the televisor in the NBC Musical Comedy, As Others See Us. All are artist-pupils of Edgar Schofield, New York vocal teacher.



EDGAR SCHOFIELD

Estelle Liebling

Elsa Zebranska, mezzo-soprano, gave a recital at Town Hall, New York, on Oct. 31. Mario Fiorella, baritone, sang Marcello in La Boheme, and Sharpless in Butterfly in Havana, Cuba, with the Italian Opera Company.

Myra Manning, soprano, has been on tour with the San Carlo Opera Company. In Chicago, Miss Manning appeared in Rigoletto, Butterfly, Cavalleria, Faust, Trovatore and Carmen.

At a recent concert at Trinity Church, Clifton, N. J., Brooks Dunbar, Lysbeth Hughes, Conrad Mayo, Maria Meras, and Grace Panvini appeared.

Della Lind continues in Streets of Paris and Cyrel Roodney and June Winters in Hellzapoppin. June Curtis continues in George White's Scandals.

Brooks Dunbar, tenor, was a soloist at the first musicale presented at the Town Hall Club, New York, by John Hand, on Nov. 12.

Ralph Blane is singing with The Martins Quartet Tuesday nights on the Walter O'Keefe radio program. He has made recordings for the Ford Hour and is rehearsing in the new musical show, Three after Three.

Sue Read appeared on Nellie Revel's Meet the Artist hour over WJZ and was interviewed as the NBC Television Girl.

Ann Wiener, mezzo-soprano, sang on Major Bowes' Hour and also on the Capitol Family Hour recently. Beverly Sills, soprano, appeared on that program and was the soloist on the Capitol Family Hour on Nov. 12.

All are artist-pupils of Estelle Liebling.

Dornay-Culp

The first of the Dornay-Culp musicales for this season was given on November 19, before an audience which occupied every inch of available space at the New York studios. Louis Dornay was a genial host and introduced the various artists with appropriate comment regarding his or her current radio, opera or concert engagements. Adelaide Conrad opened the program with three songs from Landon Ronald's Cycle of Life. Doris Gilbert and Anne Trocianecky gave the letter duet from Mozart's Marriage of Figaro. Following came the Trio from the Magic Flute presented by Miss Gilbert, Miss Trocianecky and Harriet Voloshin. Adieu, forets, aria from Tschaikovsky's Jeanne d'Arc was sung by Wilma Westerman. Miss Trocianecky was heard in Mi chiamano Mimi from La Boheme.

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shin. Adieu, forets, aria from Tchaikovsky's Jeanne d'Arc, was sung by Wilma Westerman. Miss Trocianecky was heard in Mi chiamano Mimi from La Boheme. Margaret MacLaren, with Madeleine Worster, Miss Voloshin and Misses Gilbert, Trocianecky and Westerman gave a brilliant offering of the entrance of Cio-Cio-San and her Un bel di aria from Madam Butterfly. Miss MacLaren also was heard in a group of solos. Miss Voloshin sang a Gluck air and the gavotte from Mignon, and Miss Gilbert and John Graeber a duet from Pagliacci.

The artists gave of their best vocally and artistically in making this first event of the season a thoroughly enjoyable affair. Betsy Culp again gave her sympathetic pianistic support to all of the singers. G. N.

Helen Chase

At the first in the series of Musical Teas at the studios of Helen Chase, the entire program was given by Lillian Stephens, soprano, of San Antonio, Tex. In addition to the Un bel di aria from Madam Butterfly, Miss Stephens sang songs of Handel, Schubert, and Weaver. About forty guests were present and applauded the soprano. La Ferne Ellsworth, contralto, presided at the tea table.

Robert Malone

Robert Malone presented Olive de Coveny and Charles Francis assisted by Joseph Klaar, cellist, in recital at Midston Hall on Nov. 30.

The Robert Malone Colored Choral Group appears at Federation Hall, New York, on Dec. 8, and on Dec. 10 Mr. Malone will present his Dramatic and Choral Groups at the Salle des Artistes, New York.

Jolliffe at Dickens Society

A much enjoyed feature of the Literary Evening of the Dickens Society at the Women's Republican Club, New York, on Oct. 20, was the appearance of Norman Jolliffe, baritone. He sang songs in English with resonant voice and spirit, and lent variety through his well selected numbers. Ruth Heed was the competent piano accompanist. F. W. R.

Josephine Antoine Ends Tour

Josephine Antoine, coloratura soprano of the Metropolitan Opera has completed an extended concert tour with appearances in Elkhart and Indianapolis, Ind., Fayetteville, Ark., Knoxville, Tenn., Waco and Dallas, Tex., Trinidad, Col., Santa Fe, N. Mex., and Phoenix, Ariz.

GEORG BERTRAM,
distinguished European pianist and teacher, now conducts his master class exclusively in New York, teaching privately and at the New York College of Music.

Esperanza Garrigue Retires From Vocal Teaching Field

Esperanza Garrigue, teacher of singing, announced her retirement to a religious community at a musicale held in her Metropolitan Opera House studios. Many of her professional pupils were present

ESPERANZA GARRIGUE

including several who have become grand opera singers.

Among artists who have coached with Mme. Garrigue are: Norma Richter, soprano, Marie Montana, Stella de Mette, contralto, associated with the San Carlo Opera; Thelma Spear Lewisohn, soprano; Hedwig Browde, recitalist and head of the vocal department of the Bergen County Institute of Music; Graham McNamee, NBC announcer; Harriet Vaughn, contralto; Edythe Browning, Rosalie Miller, Esther Dale, Paula Fire, and Irma Duboven.

John Warren Erb Conducting in N. Y. U. Music Series

Dr. John Warren Erb will conduct the symphonic orchestral society of the department of music education on Dec. 22 at New York University in the series of programs sponsored by the department of which Dr. Ernest G. Hesser is chairman. On April 19 Dr. Erb with Felix R. Mendelssohn as assistant conductor, directs the combined orchestras of the department and on May 2 conducts at Town Hall, New York, again in the annual program of the orchestras and glee clubs for the benefit of the Lowell Mason Scholarship Fund.

Mannes Music School to Repeat Miracle Play

The Mannes School, New York, will again present a musical Miracle Play of the Nativity, on Sunday afternoon, Dec. 17, and on Tuesday and Wednesday evenings, Dec. 19 and 20. The young singers, costumed, will sing old French Noels, an historic Gloria and a César Franck duet. The student orchestra accompanies and, between scenes, plays interludes composed especially for the production by Newton Swift.

Willem Noske Gives Program

Following his New York debut in Town Hall, Willem Noske, violinist, was heard on Nov. 5 at Anthony Fokker's home at Nyack, N. Y. Also appearing were Cote Vandermark, soprano; Willem Durieux, cellist; Adriaan Antonisse, Jr., organist, and Vinson de Sola, pianist. Besides a solo group, he was heard with the other artists.

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Buffalo's Season Under Way Successfully

Berry Artists' Course, Philharmonic Orchestra, Symphony Society Chamber Series and Other Events Announced

BUFFALO, N. Y.—The music season of 1939-40 promises to be varied, interesting and enjoyable. As in former years, Zorah B. Berry's artists' series will present a number of noted favorites. Those to appear are: Grace Moore, New York Trio, Yehudi Menuhin, Boston Symphony Orchestra, Richard Crooks, Alexander Brailowsky, Helen Jepson, Lawrence Tibbett, the Jooss and Monte Carlo ballets.

The Buffalo Philharmonic Orchestra, Franco Autori, conductor, will give ten concerts, with six soloists, among them Benny Goodman, clarinetist; Helen Teschner Tas, violinist, and Frank Sheridan, pianist. Local soloists will be Kurt Paur, pianist; Fred Ressel, violist, and Arnold Jan Cornelissen, saxophone.

Chamber Music Series

The Buffalo Symphony Society announces its chamber music series, opening with the Coolidge Quartet, followed by the Budapest, Hart House of Toronto, Griller of London, and Roth of Princeton.

Two recitals by C. Gordon Watkins, pianist, were announced for November and February, to be given in the Crystal Ballroom of the Consistory, under the Whitney management. Later in February Mr. Watkins leaves for an extensive concert tour in South America.

The artists for the two evening concerts of the Chromatic Club are to be Harold Bauer in March, and two talented young soloists, former Buffalonians—Esther Rabiroff of the Juilliard School, and Harold Vanderburg, baritone, of Curtis Institute. The five Saturday afternoon recitals will be given by selected members of the club. Olive Frost is president.

Twentieth Century Recitals

Six intimate recitals will be enjoyed in the Twentieth Century Club under the management of Hunt Sidway. The list comprises the Wolanek String Quartet, Harriet Maconel, Glenn Darwin, Emilie Hallock and Kurt Paur, Warren Lee Terry, Geraldine Ulrich, and Robert Bollard.

The Buffalo Schola Cantorum (mixed chorus), led by Jessamine Long, and the Symphony Training Orchestra, under Jan Wolanek and Maurice Poummit, will soon resume activities under the sponsorship of the Buffalo Museum of Science.

FRANCO AUTORI,
conductor of the Buffalo Symphony Orchestra

Lydia Hoffmann Behrendt, local pianist-teacher, is to give a lecture-recital series in the Albright Art Gallery, on Old and New Music. Mme. Behrendt is offering a scholarship to a talented young pianist for the 1939-40 season.

Studio and Other Events

The Music Forum for Piano Teachers has started its educational programs and piano recitals. The First Settlement Music School, Dorothy M. Hebb, director, has a large enrollment of pupils for the season.

Victor Mecca, piano and theory pupil of Henry M. Hoffman since 1936, has been awarded a scholarship at the Sherwood Music School in Chicago. He will study orchestral arrangement, harmony, counterpoint, and composition. L. H. M.

Armstrong in Recital

George F. Armstrong, pianist, gave a recital at the Westlake Studios, New York, his program including works by Bach, Mozart, Chopin, Debussy and Saint-Saëns.

N. Y. Light Opera Guild Sponsors Native Artists

JOHN HAND,
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Founded in 1931 by John Hand, the New York Light Opera Guild each year has sponsored performances of light operas in English. Among the scores presented have been Victor Herbert's Mlle. Modiste, de Koven's Fencing Master, Millöcker's Beggar Student, von Suppé's Boccaccio and Johann Strauss' Gypsy Baron.

The Guild, according to Mr. Hand, is primarily interested in providing "opportunities for debuts before the public and press for young American singers under such auspices as will definitely advance their careers." It also is interested in bringing scores by American composers to production as was demonstrated by the recent production of The Sun Dance.

This season an American Artists Series of Guild Musicales will be given at the Town Hall Club, New York to stimulate interest in light opera and to assist in establishing a regular season of this type of music in New York.

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